

IN THIS ISSUE: { EDUCATIONAL METHODS—By CLARENCE LUCAS
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MUSICAL COURIER

NEW YORK, THURSDAY,
August 6, 1925

LA JUIVE GIVEN FOR FIRST TIME AT RAVINIA

Raisa, Martinelli, Macbeth, Rothier and Tokatyan Win Principal Honors—Initial Performance This Season of *La Bohème*
Wins New Praise for Sundelius, Chamlee, Maxwell, Rimini, Rothier, D'Angelo and Ananian—Love of
Three Kings, Samson and Delilah, and Martha Repeated

Halevy's *The Jewess* had its first hearing at Ravinia on July 25 before an audience that packed the pavilion and surroundings. General Director Louis Eckstein had cast several of his stars in order to give the public, as ever, the best talent available instead of trying to economize. Mr. Eckstein is a prodigal man, who does not care how much Ravinia loses. All that interests him is the artistic standpoint. Had Ravinia made money for him he would care little for his "pet," but he has the conviction that he has given opera-goers the best and he feels elated that twenty-one miles away from Chicago he can give ten weeks of grand opera, the like of which is not heard in summer either on this continent or on any other.

To come back to the performance of *La Juive*: It is another of those productions that can be written in golden letters in the annals of grand opera at Ravinia. Rosa Raisa loves the role of Rachel. It suits her style both from a vocal and histrionic point of view. She lives the role and presents a very sympathetic creature, a character that one hates to see suffer and that makes a strong appeal to the senses. Then, Raisa's voice has full sway, as Halevy gave many opportunities for the display of stentorian tones, and from the first it was apparent that the famous dramatic soprano was in fine voice. She gave her innumerable admirers opportunity to rejoice through the opulence of her tones and the generosity of her organ. She scored a huge and well deserved success and her Rachel must be counted among her very best achievements.

Giovanni Martinelli was happily cast as Eleazar. The role could not have been written more to his liking had he been its creator. His rich, golden voice was ointment to the ear, inasmuch as without forcing any of his tones, he poured forth stentorian notes. In the low register they had the resonance of a baritone, and his clarion-like top notes completely electrified his hearers, who shouted their approval. Vocally, the Eleazar of Giovanni Martinelli is perfection. There was not a blemish to mar his remarkable performance. It was that of a great singer imbued with a glorious voice. Histrionically one could find reason to dispute the gifted tenor's delineation of the Old Jew, but why quarrel? Mr. Martinelli may have seen a caricature on the Italian stage of a Jew and liked the portrayal—therefore his presentation, which had all the flavor of an Italian and little of an orthodox Jew. Leon Rothier was a dignified and noble Cardinal Brogni. He was a real prince of the church as he made his appearance on the stage in his red regalia and sang the music written for the basso in telling fashion. He made a distinct hit and well deserved this special mention.

Florence Macbeth, always good to look at, was regal to the eye as the Princess. In superb fettle, she sang with her wonted artistry and she, too, made a distinct impression on her listeners. Armand Tokatyan was certainly the best Leopold these surroundings have ever heard, for, although La Juive has been given in Chicago, it is, if memory serves right, the first time since Halevy's opera was revived a few seasons ago that we have heard a first class tenor in the role of Leopold. Why it was announced on the program that Tokatyan was singing the role of Leopold by courtesy to the management is an enigma to at least one auditor. The role is an important one and it was made a stellar one by Mr. Tokatyan. Beautifully costumed, his appearance was much in his favor, and in good voice he delivered such singing as the role deserves. His being cast for the part added eclat to the performance. Desire Defrere was a sonorous Rug-

giero, Louis D'Angelo an amiable Albert, and Paolo Ananian a sonorous herald.

Louis Hasselmans directed the performance with knowledge and wisdom. Stage Director Armando Agnini, who did wonders in producing on the stage of Ravinia an opera

then a guest of the town, wrote *Die Altmacht* at Bad Gastein. A fine memorial tablet was unveiled on this occasion.

B.

HOLLYWOOD BOWL CONCERTS CONTINUE TO DRAW CROWDS.

Reiner Again Conducts

LOS ANGELES, CAL.—The second week of bowl concerts, conducted by Sir Henry Wood, of London, struck a new note. As might be expected, the programs contained many English orchestral compositions quite unfamiliar to American audiences. Tuesday night the program contained a suite by Purcell; a suite by Holst, *The Planets*; Three Spanish Dances by Granados, andante from *Cassandra No. 1*; the ballet music in G from *Rosamunde*, Mozart, and in addition, *Francesca da Rimini*, Tchaikowsky.

The second program included Tam O'Shanter, Goossens; A London Symphony, Vaughan Williams; Ultava, Smetana, and the popular overture to William Tell.

July 17 offered the Concerto Grosso in B flat, Handel, arranged by Sir Henry; On the Cliffs at Cornwall, Ethel M. Smith; symphony N. 2, B minor, by Borodin; The Luring Scene from the opera, *The Immortal Hour*, Boughton; Liadoff's Valse Badinage; Rimsky-Korsakoff's Flight of the Bumble Bee, and Cesar Franck's Le Chausseur Maudit.

The last program of the week opened with a Bach suite, arranged by Sir Henry Wood for full orchestra. The Enigma variations, Elgar; symphonic poem from La Procession di Rocio, Turina; adagio from Beethoven's Prometheus, and A Dance Rhapsody, Delius, were the numbers which followed.

The week of Sir Henry Wood's conducting was largely attended. His programs were a delight, and all of musical Los Angeles hopes soon to see him conduct again.

REINER AGAIN CONDUCTS

On July 21, Conductor Fritz Reiner again took up the baton and will conduct the concerts for two more weeks. His first program opened with the overture, Lenore, No. 3, by Beethoven; symphony No. 2 in D major, Brahms; Honegger's Pacific 231; Stravinsky's Fire Bird and the Dance of the Apprentices from Die Meistersinger, cleverly arranged by Mr. Reiner.

July 23, a Tchaikowsky program drew large crowds, for Los Angeles audiences are partial to Tchaikowsky. The program opened with the popular Nutcracker Suite, followed by theme and variations from suite No. 3; Marche Slav, and Symphonie Pathétique.

HANSON CONDUCTS OWN WORK

The Friday evening program had, besides a number of old favorites, the added attraction of Howard Hanson's Light Eternal, which was conducted by the composer. The opening number of the program, the overture to Oberon, was followed by the prelude and Love Death from Tristan and Isolde and Beethoven's symphony No. 5.

Saturday night had the delightful Alice Gentle, dramatic soprano, as soloist, singing Plus grande dans son obscurité from Gounod's Queen of Sheba, and Il est Doux from Herodiade. The balance of the program consisted of The Mute of Portici, Auber; Love the Magician, De Falla; Delibes' Sylvia suite, and Rakoczy March, Berlioz. B. L. H.

CITY COUNCIL SUBSIDIZES ORCHESTRAL CONCERTS

LONDON.—Manchester City Council has voted £1,500 towards the cost of ten extra concerts to be given during the coming winter by the Halle Orchestra, conducted by Sir Hamilton Harty. For admission to these concerts a specially low charge will be made.

C. S.

has been reappointed as first conductor at the Opera Comique, being coordinated with Maurice Frigara, first conductor and director of studies. The two conductors will alternate in the directing of old and new works of importance. Owing to a disagreement with the management, Albert Wolff left the Opera Comique some two years ago. L. N.

Vienna

AUSTRO-CHINESE OPERA FALLS FLAT

VIENNA.—Two Austrians—Rudolph Tlaschal, musical director of the Vienna Burgtheater, and R. E. Burgssum—while in prison for several years during the war, in Russia, near the Chinese border, devoted their time to the writing of an opera on a Chinese subject, called Sang-Po. This opera was recently given a single performance in the Grosse Konzerthaus-Saal at Vienna. (Continued on page 23)

FOREIGN NEWS IN BRIEF

Glass. Other interesting novelties are Bartok's Dance Suite, John Fould's suite from the music to Shaw's Saint Joan, three preludes from Pfitzner's Palestrina, Tcherepnin's Romance of a Mummy, d'Albert's Aschenputtel, and works by the English composers, Norman Hay, Howard Carr, George Dyson, Philip Santon, Hubert G. Hales, Susan Spain-Dunk and John B. McEwen.

S. S.

MAX REINHARDT FOR COMÉDIE FRANÇAISE

LONDON.—An interesting announcement in the Sunday Times, which may foreshadow an interchange between the opera houses of Vienna and Paris, is that Max Reinhardt's Viennese ensemble is to go to Paris for eight days this coming autumn to give five plays at the Comédie Française, while at the same time the Comédie Française will visit Vienna and give four plays at the Theater in der Josefstadt.

C. S.

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GERSHWIN WRITING BALLET FOR DIAGHILEFF

LONDON.—From an interview in the London edition of Vogue it appears that George Gershwin is composing the music for a ballet to be performed by the Diaghileff Ballet. S.

Paris

ALBERT WOLFF RETURNS TO OPERA-COMIQUE

PARIS.—It is announced that Albert Wolff

London

ENGLISH CRITIC TO LECTURE IN AMERICA

LONDON.—Percy Scholes, for some years critic of the Observer, one of the two important Sunday papers in London, will retire from his post in the autumn in order to devote himself wholly to his various educational and literary interests. Mr. Scholes is making a lecture tour of the United States during the first half of next season, which will take him as far south as Texas. His successor on the Observer has not yet been appointed.

C. S.

INTERESTING NOVELTIES FOR LONDON "PROMS"

LONDON.—As announced by Sir Henry Wood to the *Musical Courier* representative in New York, the programs of the Promenade concerts beginning August 1 include Deems Taylor's *Through the Looking*

MUNICH OPERA SEASON CLOSES WITH AN "INTIMATE" MAGIC FLUTE

Romantic Fairy Play Version to Be Heard During Summer Festival—Visit of Rome Orchestra
Under Molinari—The Final Concerts

MUNICH.—On June 27 the opera closed its doors for—
at last!—only four weeks. Then the festival will begin,
which is, however, of shorter duration this year, comprising
but five weeks. Immediately at the beginning of the
autumn season Pfitzner's *Palestrina* is to be remounted
with new scenery.

The performance of Strauss' *Intermezzo*, on the other
hand, is not so certain for the coming season. Fürstner,
"Strauss' publisher, demands the trifling sum of ten thousand
goldmarks for two years' lease of the score—besides the
royalties, of course—or eight thousand marks for one
year, and that means considerable risk for any theater.

NOT A GRAND OPERA

At the time the *Magic Flute* was written, the "magical
farce" (*Zauberposse*) was in vogue in Vienna and had
gained a large amount of popularity. Schikaneder took this cue,
and his text with Mozart's music represented a
Singspiel, i. e., a play with incidental music and songs, very
similar to the type in vogue in England about Purcell's
time.

Later on, when the *Zauberposse* had lost its popularity,
the *Magic Flute* was generally staged in the style of "grand
opera," with all the captivating scenic display of that
species, but our time, eager for classification, has sought
a new style of representation which would do justice to all
the heterogeneous elements of the *Magic Flute*. It was
found in the species of the romantic fairy play of a somewhat
later period—a discovery sustained by the fact that
the music to the *Magic Flute* is indeed imbued with true
romantic elements.

The *Magic Flute* has just had its first performance in
this form at the Munich Residenz-Theater (where all of
Mozart's operas are now given) on the very last day of
the season just closed. The intimacy of this dainty little
house has done much to strengthen the point of view from
which the new staging of the opera has been approached.
Stage-manager Max Hofmüller has laid the chief stress
upon the accentuation of the fairy-tale elements, the farcical
ones serving as a relieving foil. Although from a technical
point of view the problem is not yet solved to perfection
(since the stylistic tendencies of the new stage setting
occasionally clash with the naturalistic "props") the general
impression was satisfactory enough to justify the experiment.

A BEAUTIFUL PRODUCTION

Leo Pasetti had designed stage settings and costumes of ravishing coloristic beauty and lofty dimensions. Yet the comparatively small size of the Residenz-Theater stage should have induced him to omit expressionistic details which are likely to distract the attention from the main object. Nor is the lighting quite satisfactory as yet, since it depends too freely upon the inartistic effects of search-lights. I hear, however, that the time remaining before the beginning of the festival will be employed in the abolition of these imperfections.

Of course, the removal of the opera into the tiny Residenz-Theater, with its different acoustics, necessitated an entirely new dynamic plan for the execution, particularly of the instrumental part. The conductor, Hans Knappertsbusch, was quite successful in this so far as the softening and subduing of sound is concerned. This was brought into proportion with the subdued style of stage execution. But the impressiveness of those parts which border on the "high" dramatic, as well as the lofty grandeur of the Sarastro scenes, were somewhat hampered by this extreme dynamic prudence. The ensemble and choruses, on the other hand, were perfectly executed.

The cast was almost the same as on the previous occasions. Fritz Krause, whose fine voice is steadily gaining in power and beauty, sang the part of Tamino; Elisabeth Feuge was a touching Pamina; Julius Gless gave an impressive Sarastro, although his voice lacks sonority in the lowest bass register. The star of the production is Friedrich Brodersen, an unsurpassable Papageno, who had a most lively and charming partner in the Papagena of Anni Frind, our new soubrette. Less fortunate was the choice of the Queen of the Night, who came perilously near failure.

MOLINARI AND THE ROMAN ORCHESTRA

The concert season, which was not so plentiful as in previous years, has entirely ebbed away. A notable feature of the dying season was the concert of the orchestra of the Rome Augusteo under the very able and temperamental leadership of Bernardino Molinari, who gave a first performance to Respighi's *I Pini di Roma*, a rather natural-

istic descriptive composition, long-winded and in some places the loudest music I have yet heard. The most remarkable item of this concert was the marvelous interpretation of the *Tannhäuser* overture, which caused such a storm of applause that it had to be repeated.

RICHARD CROOKS MAKES A HIT

Applause galore was also bestowed upon the American tenor, Richard Crooks, who is the happy possessor of one of the most beautiful tenor voices heard here for some time. True, his manner of tone production at times lacks certainty in the middle register, but the voice itself is of such rare beauty that one is easily enough reconciled to things which careful attention is sure to remove. Crooks' program was rather miscellaneous but it was well calculated to show the singer's voice in all its remarkable qualities, and, in addition, to prove him also an interpreter of considerable talent.

A most valuable addition to Munich's musical life are the Philharmonic orchestral concerts under the genial leadership of Julius Ruenger, who ranks among the most highly gifted musicians and conductors. Ruenger is a staunch pioneer of contemporary music of all nationalities, a real artist, who knows no other ambition than to be an unselfish servant of art. The interpretation of his recent programs, comprising modern works by German, Russian and Italian composers, proved him an absolute master over the modern orchestral apparatus and a fascinating interpreter of the most variegated styles of

ALBERT NOELTE.

OPERETTAS RULE BERLIN

BERLIN.—The musical season proper has come to its definite end. Neither concerts nor operas will be heard before the middle of August. The vacant field has been temporarily captured by operettas, and even two of the four state theaters have been handed over to operetta man-



THE STRAUSS-LANNER MONUMENT IN THE VOLKSGARTEN, VIENNA,

showing the two classicists of the Viennese waltz in a peaceful companionship which did not always reign between them in their lifetime. The story of their quarrels and subsequent reconciliation is told in a new comedy just produced at Vienna.

of people here like to have it: a mixture of vulgar effectiveness, popular humor, sentimentality and a certain dashy swing. It is a great success. DR. HUGO LEICHTENTRITT.

MUSIC OF LIGHTER VEIN ADDS TO GAIETY OF VIENNA'S SPRING

Mandolin Orchestras Spring Up By the Dozen—Other Popular Music—Jewish Choir—
A New Polish Composer

VIENNA.—The mandolin, it seems, is the instrument of the people with the lower classes here—and already mandolin orchestras are springing up everywhere about Vienna. There are no less than eighteen of these orchestras in existence here, giving concerts of more than ordinary merit, and the first joint concert given by eleven of these organizations at the Grosser Konzerthaus-Saal was a really memorable treat for eye and ear. Three hundred and sixty players, almost all of them workmen, were seated on the huge platform comprising the four instrumental groups of the mandolin family: the mandolin; the mandola (which corresponds to the viola of the ordinary string orchestra); the mandolocello (the equivalent of the cello); and the berds, which correspond to the double-basses.

A number of woodwinds, guitars, double-basses and percussions were used to reinforce the mandolin orchestra which disclosed a startling wealth of shadings and sonorities. The chief shortcoming of the enterprise consisted of the absence of really valuable original music for mandolin orchestra, the compositions by A. Liprandi, Graziana Walter, G. Anvarani and R. Salvetti proving rather tame examples of "home music." But wait and look out! Already Arnold Schönberg has included the mandolin and the guitar in the chamber ensemble of his Serenade. Other modern composers may soon awake to the resources of the mandolin orchestra!

JEWISH PRODUCTS

Popular music in quite a different and decidedly national sense made up the program of the Vienna Jewish Choral Society, which has been making great strides towards artistic perfection under the guidance of Prof. G. Braslavsky. Choruses of Mendelssohn and Rubinstein, which opened the evening, were Jewish music merely in the sense of their origin if not according to their idiom. Real Jewish music,

however, was Braslavsky's chorus, Friday evening, which is built on the chants and cadences of the Jewish ritual. This involves the predominance of minor keys, which prevailed again in Platon Brounoff's *To My People*. A fine bit of realistic writing was a plaintive, characteristic song by Rudolf Beck interspersed with the wailing cries of the Jewish street peddler—a striking picture of the ghetto streets and, in its fundamental mood, reminiscent of the "voices of Paris" in Charpentier's *Louise*, and of R. Vaughan Williams' London Symphony. By way of relief to the predominant plaintive note, a few vigorous and humorous examples, such as S. Alman's *Hagada* song, proved refreshing and amusing, though not devoid of a deeper national significance.

A NEW POLISH COMPOSER

If the mandolin orchestra mentioned above may ultimately become a worthy surrogate, born of financial necessities, for the symphony orchestra, this holds true already for the chamber orchestra which has come into growing vogue with our modernists in recent years. Vienna's most prominent chamber orchestra body, since the dissolution of Arnold Schönberg's Society for Private Performances (where the master of Modling himself used to wield the baton), is Rudolf Nilius' orchestra formed of Philharmonic players. Nilius, one of the most experienced of Vienna's younger conductors, knows how to compile attractive programs and to serve his public moderate doses of modernism sweetened by delicacies and rarely heard specimens from former periods. He has brought out many an untried and talented newcomer, and the last in their series was Max Brand, a young Pole who once studied under Franz Schreker. Brand's piece, *Night Music*, is a triptych, in which the humorous middle movement, with its clever elaborations of the "retreat" signal of the Austrian army, formed a good contrast to the essentially lyrical and exalted string melodies of the corner movements. The piece is well scored and imaginative, and made an auspicious debut work.

PAUL BECHERT.

St. Denis and Shaw Sail for Orient Tomorrow

The remarkable success Ruth St. Denis, Ted Shawn and the Denishawn Dancers scored at the Lewisohn Stadium in New York City recently has resulted in numerous demands for similar appearances in stadiums all over the country. As the company had planned to sail early this month for the Orient, where it is booked for a tour of Japan, China, the Philippine Islands, the Straits Settlements and India, it will be unable to accept such engagements. It will, however, make two appearances at the Stadium in Seattle on August 5 and 6, embarking for the Orient on August 7.

Cherniavskys Touring South Africa

Leo, Jan and Mischel Cherniavsky, comprising the well known Cherniavsky trio (violin, piano and cello, respectively), sailed for London on July 10, en route to South Africa to give forty-two concerts there in eleven weeks before returning to England on October 19. The artists' American season will start the latter part of November and take them from coast to coast with two New York, two Boston and two Chicago recitals scheduled, among the more important engagements booked for them by Haensel & Jones in many states in the Union.

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"A master in the realm of character song."—Atlanta Journal.



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ERNESTO BERUMEN DISCUSSES MUSICAL AND NON-MUSICAL SUBJECTS AND THEIR RELATION

Well Known Pianist Says Music Student Should Strive to Acquire Broad General Knowledge—Has Studied Philosophies, Psychology and Other Subjects Which Give an Insight Into Human Nature—Talks on Technic and Interpretation, and Various Types of Pianists

"Musicians are so narrow. All they can talk about is music. I enjoy and appreciate the singing or playing of real artists, but I have been disappointed again and again by meeting them and finding they can not converse intelligently for five minutes on any subject other than music. They are not generally well informed and are lost when they leave their own ground."

Such was the prelude to a lengthy discussion to which the writer had frequently listened from a friend who was not a professional musician, but who had a keen liking for and appreciation of music. He represented a vast number of people in various walks of life who had gained that same unfortunate impression through meeting groups of musicians at receptions, studio teas, and so on. It is an impression which, although not wholly true, yet is indicative enough of conditions as to be disturbing and one which real artists, those of sincerity and broad intelligence, are endeavoring to eradicate by example and by advice to the young aspiring artists and students.

With these criticisms still in mind, the writer greeted Ernesto Berumen: Music? Of course, he could talk about it, backwards and forwards, upside down and all around. But we soon found ourselves drifting naturally into other channels with the pleasing discovery that here was a musical artist of established reputation who had found the time and initiative to acquire other knowledge—and not merely a superficial smattering of it, at that—of both general and specialized interest. And perhaps that accounts to a large degree for this young pianist-teacher's success, his popularity and his undeniably constant growth during the years he has spent in New York.

A MUSICIAN SHOULD NOT LIMIT HIMSELF MERELY TO MUSIC

"Naturally," Mr. Berumen began, "a musician, or anyone else for that matter, must be most enthusiastic about his own work if he is to achieve success, but that does not mean he must be exclusively enthusiastic about that. Of course his time for other things is limited, but it is an old axiom that the really busy people are the ones who find time for other things. But he should use discrimination in the use of his time," was the added enjoinder. "Almost any subject to which one devotes earnest study brings some profit either in the sharpening of our powers of observation and concentration and general thinking, or by contributing directly or indirectly to our main interest. The broader an artist's knowledge and experience, the more he can give through his particular medium of expression. But I would particularly advise the study of those subjects which give one a deeper understanding of humanity."

"Won't you give us an idea of some of the paths you've followed?" the writer inquired.

BENEFITS OF PHILOSOPHICAL AND PSYCHOLOGICAL STUDIES

"Well," began Mr. Berumen, "I have found the study of psychology, and of the various religions and philosophies, not only interesting but profitable as well. It is a wonderful revelation to discover how many different viewpoints there



Photo by Edwin F. Townsend

ERNESTO BERUMEN.

are besides our own. And to be able to see into the lives and thoughts of others of various types cultivates in us tolerance, sympathy, imagination and many qualities which are essential to an artist. To think on deep subjects and to read and discuss them keep our mind active and have a broadening influence. But these studies should be complemented with actual contact with human nature. In other

words, one's study of people should not be all in the abstract.

"Just at present I am intensely interested in psycho-analysis. It helps us to know and understand other people and ourselves too. I believe there is a wonderful field here, with unlimited possibilities. I have devoted quite a bit of time to the subject."

And here Mr. Berumen added a word of warning which contained much wisdom. "Psychology and psycho-analysis are so glibly and popularly talked about nowadays that it has become quite common to find people talking in terms of these subjects without having studied them at all, or, having read a little, assuming that they know practically all there is to be known about them. It is generally the case that it is the one who knows very little about a subject who thinks he knows it all, and the more one studies the more he realizes there is to learn."

"Then you feel it is really worth your time, which is valuable and limited," the writer asked, "to study these subjects which are apparently entirely unrelated to music?"

"Yes," was his decisive reply, "for it is broadening, and after all, those subjects are not so acutely removed from music as one might think. As I said before, a musician must understand human nature. And the deeper his understanding is, the better equipped is he to grasp the meanings of the composers whom he interprets and the better can he convey the content of their music to other people. A musician should be able to study people collectively and individually. A concert artist must know his audience and know how to put himself en rapport with them. It is essential for a teacher to know each pupil, to know not only the workings of the fingers, but to know also the workings of his or her mind."

"PALMISTRY" A HOBBY

"At present," continued Mr. Berumen with an amused twinkle in his eye, "I have another hobby—palmistry."

"Gracious!" we exclaimed. "Are you taking up fortune telling?"

"No," he laughed, "but hands as an indicator to character and types have always interested me. One can no more find two hands alike than one can find two faces alike. And just as the face reveals personal traits and possibilities to some, so does the hand do that for others. There is really quite a science in reading hands. In studying these various things one becomes keenly sensitive to people and can judge them quickly and generally accurately. This is often particularly advantageous to an artist and a teacher."

"And do you find time?" we wondered, "to do other things just for your own amusement?"

INTEREST IN THE THEATER

"Oh, yes, that is essential too. I am particularly fond of the theater, and go to see most of the worthwhile plays. It is a relaxation, a pleasure, and cultivates the imagination. We talk about raising the taste for good music in America, but it is surprising to note the popular taste in theatrical things. It so often happens that the best plays are short lived, while others of less merit have

(Continued on page 33)

Detroit Symphony Orchestra

OSSIP GABRILOWITSCH, Conductor

VICTOR KOLAR, Associate Conductor

Inquiries invited concerning tour bookings in 1926-1927.

The Detroit Symphony Orchestra is also available for a few concerts in weeks commencing January 25 and February 15, in season of 1925-1926, within a radius of five hundred miles from Detroit.

D. EDWARD PORTER

Manager

Orchestra Hall, Detroit

M. A. BRIGMAN

Assistant Manager

WENDELL LUCE PLANS ACTIVE SEASON IN NEW ENGLAND

BOSTON.—Wendell H. Luce, well known concert manager of Boston, has announced his eighth consecutive series of subscription concerts by the Flonzaley Quartet, for the coming season. As usual, these three concerts will be given in Jordan Hall and will take place on the Thursday evenings of January 21, February 11 and March 4, 1926. These concerts, under Mr. Luce's able management, enjoy a tremendous vogue in Boston and are eagerly anticipated by the music-lovers of this city. Indeed, they are already subscribed for in large number and the popular Flonzaleys will doubtless be greeted again by sold-out houses.

Mr. Luce also reports an active demand for the artists under his management. Thus, Emma Roberts, contralto, will open her season in October, at the American Music Festival in Buffalo. Shortly thereafter she will give recitals in Boston and New York.

Ary Dulfer, Dutch violinist, has been booked for five con-

certs in Canada and for various appearances in New England. Dorothy George, mezzo soprano, will give her first Jordan Hall recital in Boston on October 23, while Gladys de Almeida, soprano, will be heard again under Mr. Luce's direction. These three artists are comparatively recent additions to the musical colony of Boston, but all have won their spurs in recital here and there is already a considerable demand for their appearances throughout New England.

Paris Opéra to Present Honegger Work

PARIS.—The Opéra will present next season a new work, *L'Impératrice aux Rochers*, written by Saint-Georges de Bouhélier, with music by Arthur Honegger, one of the French composers. The theme is one of the miracles of Our Lady and its aim is to inspire pity, the aim of all art, according to the author. Just what this new work will be so far as classification is concerned, it is difficult to guess, since it will be interpreted by Ida Rubinstein, the great dancer, although there will be five acts and twelve tableaux. According to the author, it is a work outside of all routine, with no academic tendencies. N. De B.

The Hulsmanns at Shinnecock Hills

Mrs. Frederic Hulsmann and Helen and Constance Hulsmann are guests for the summer of Mrs. Hallett Alsop Barrowe, at Shinnecock Hills, Southampton, L. I. The trio has engagements at Pittsburgh and a number of Western cities in the fall.

Vienna Volksoper Saved

VIENNA.—After prolonged negotiations, contracts have been signed whereby the Volksoper, after an interval of several months, will reopen its doors on August 15, under the directorship of Hugo Gruber-Guntram (several years ago joint director with Weingartner of the same house, and

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afterwards with the new Municipal Charlottenburg Opera of Berlin), and with Leo Blech as general musical director of the theater. The company will be merged with that of the bankrupt Carl Theater—Vienna's historical operetta theater—and by employing one company and one orchestra for both houses, and playing opera and operetta alternately, it is hoped to reduce expenses and raise the receipts materially. A list of important novelties is shortly to be announced.

P. B.

Mr. and Mrs. Thomas James Kelly Sail

Mr. and Mrs. Thomas James Kelly, of Cincinnati, were callers at the MUSICAL COURIER office in New York on Friday last. They stayed at the Hotel Pennsylvania while here and sailed on Saturday on the steamship Minnetonka



MR. AND MRS. THOMAS JAMES KELLY.

for England, where they will spend a fortnight before going on to the Continent. Mr. Kelly had just completed a most successful master class at the Cincinnati Conservatory of Music which attracted a number of professional and semi-professional singers, and also a special teachers' class, which was attended by singing teachers from many well known schools, colleges and universities. In addition, Mr. Kelly had a number of private students who took advantage of his presence in Cincinnati during the summer.

Aida at Ebbets Field

The Aida performance (inaugurating the first free municipal open air opera season in the world, as the official program said) at Ebbets Field on the evening of August 1, was unquestionably in many respects the best open air performance seen in this vicinity in many years, if indeed so good a performance has ever been given outdoors here. The cast was headed by Frances Peralta of the Metropolitan, as Aida, and Charles Marshall, of the Chicago Opera, as Radames. Both these excellent artists adapted themselves well to outdoor conditions and, without forcing, were able to make themselves entirely audible. This is also true of William Gustafson, of the Metropolitan, as Ramfis. Gertrude Wieder, as Amneris, became audible after a rather soft beginning. William Tucker made an excellent Amonasro. The three minor roles of the King (Martin Horodas), the Priestess (Helena Lanvin) and the Messenger (August Werner) were capably performed.

The principal credit for the completeness and perfection of the performance goes to Josiah Zuro, who conducted his huge forces with vigor and assurance, holding all together with a firm hand. Effective stage settings, ingenious in their simplicity and yet thoroughly effective, were designed by John Wenger. There was an excellent chorus of about 150, a ballet of thirty and about 200 supers, with living elephants and camels in the Triumph Scene as well as a throng of horses and horsemen.

The whole performance had been carefully prepared and reflected great credit on Mr. Zuro and his associates. There was an audience which completely filled the field, the first tier of the grand stand and part of the second, and which was as enthusiastic as it was large.

The series, which owes its existence to the initiative of City Chamberlain Philip Berolzheimer, continued this week Wednesday with Cavalleria and Pagliacci, and concludes Saturday with Faust.

Mrs. Coolidge Honored in London

LONDON.—At a dinner of the Musicians' Company in Stationers' Hall on July 15, Mrs. Coolidge, introduced in a speech by Sir Hugh Allen, principal of the Royal College of Music, was presented by the master with the company's Cobbett Medal for chamber music in recognition of the great services to music of the Berkshire Festivals organized by her in America.

C. S.

SEASON DATES, 1925-26

FRANCIS MACMILLAN, Reading, Pa., October 14; Houston, Tex., November 24; Chicago, November 15; Louisiana State University, Baton Rouge, La., November 29; Sedalia, Mo., November 16; Marietta Country Club, Marietta, O., March 22.
GUY MAIER AND LEE PATTERSON, New Haven, Conn., December 15.
YOLANDA MERO, Worcester, October 7, 9; Florence Easton, Worcester, October 7, 9.
EDWIN HUGHES, Harrisburg, Pa., Huntington, W. Va.; Mansfield and Oxford, Ohio.
CECILE DE HOVATHE, Quincy, Ill.; Swarthmore, Pa.; Whitewater, Wis.; Boulder, Col.; Springfield, Ill.
CHARLES DE HOVATHE, London, November 14.
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BIRMINGHAM NOTES

BIRMINGHAM, ALA.—Concerts by the municipal band, under the direction of Fred Wiegand, are being given in the parks on Thursday evening of each week, and in Woodrow Wilson Park on Sunday afternoons. Large crowds attend these concerts, and applaud the numbers generously.

Frederick Gunster, tenor, of New York, with his wife, is spending a part of his vacation with relatives in Birmingham.

A large number of local musicians are attending the summer masterclasses of E. Robert Schmitz in Boulder, Colo. Among them are Edna Gockel Gussen, director of the Birmingham Conservatory of Music; Elizabeth and Mary Munger Gussen, Mrs. Paul Earle, Mary Collett Earle, Kate Smith, Elizabeth Buckshaw and Mrs. W. B. Stubbs and son.

Ferdinand Dunkley presented voice pupils in recital at Cable Hall on July 17, assisted by violin pupils from the classes of Fred Wiegand. This was the first of a series of recitals marking the close of the Allied Arts Summer School. Other members of the faculty presenting pupils in recital were Lawrence Meteyard and Grace McCoy Redburn.

Sarah Mallam, vocal teacher of Birmingham, left on July 18 for New York, sailing from there for Europe. She will go to Paris, thence to Nice, motor along the shores of the Mediterranean, visit Pisa, Genoa, Florence, Naples, Venice and Milan, where she will remain for several weeks of coaching with vocal instructors. She will return through Switzerland and be back in Birmingham by October 1.

Norma Schoolar, former Birmingham singer and vocal teacher, is spending her vacation in this city with relatives. Miss Schoolar is now at the head of the voice department of Mary Baldwin College, Staunton, Va.

Robert D. Armour, tenor of the Church of the Resurrection in New York, visited relatives here for several weeks.

A meeting of the Allied Arts Club, featuring compositions by Birmingham musicians, was held at the Southern Club. Frederick Gunster, tenor of New York, was the guest of honor. Lawrence Meteyard played a group of his piano compositions. Two song compositions by Ferdinand Dunkley were sung by Mary Emma Pearson-Simmons with the composer at the piano. He then played a group of his piano selections. A song by Joseph Stoves was sung by Verman Kimbrough, with the composer at the piano. Frederick Gunster, who is an honorary member of the club, was presented by the president, Ferdinand Dunkley, and delivered a delightful informal talk. Dr. James E. Dawson, president of Howard College, and Dr. Guy E. Snavely, president of Birmingham-Southern College, were named honorary members of the club.

Eva Lee Summer, young Birmingham pianist, has entered the Cincinnati Conservatory of Music as a student of piano and pipe organ.

A. G.

**Summer Engagements for Estelle Liebling
Pupils**

Yvonne D'Arle, of the Metropolitan Opera Company, is the prima donna of the St. Louis Municipal Opera Company. Joan Ruth, of the Metropolitan Opera Company, is to sing Martha for one week with the St. Louis Municipal Opera Company alternating with Yvonne D'Arle.

Anne Yago, contralto of the Atlanta Municipal Opera Company, has been engaged by Mr. Golterman of the St. Louis Grand Opera Company to create the contralto role in Isaac Van Grove's new opera, *The Music Robber*. She is also to sing Lota with the same organization.

Jessica Dragonette and Celia Branz were engaged to sing for the week of July 26 at the largest moving picture house in St. Louis. The following week they sing in Pittsburgh.

Patricia O'Connell has been engaged for a seven weeks' tour of the Famous Players moving picture houses of Baltimore, Washington and the larger Pennsylvania cities, beginning July 27.

Summer grand opera has been sung by Frances Sebel, Joan Ruth, Max Altglass and Florence Leffert, all of whom have sung leading roles within the last few weeks with Maurice Frank's Cedarhurst Grand Opera Company.

At the Goldman Band Concerts at the New York University, where the audiences number up to 40,000, three of the leading soloists are Edith Ewald, Joan Ruth and Viola Sherr.

Virginia Choate Pinner, dramatic soprano, is to be soloist at four of Mayor Hylan's band concerts in Central Park.

Devorah Nadworney and Olive Cornell, both of whom are under contract as leading soloists with the WEAF radio station of New York, have been literally deluged with letters from all over the United States. They are members of the WEAF Grand Opera Company, which, in conjunction with the orchestra made up of members of the Metropolitan Opera House orchestra, led by Sodera, presents grand opera every Tuesday evening over the radio.

Idelle Patterson Busy

On Sunday evening, May 31, Idelle Patterson, soprano, and Dorsey Whittington, pianist, gave a special Sunday night concert at Briarcliff Lodge, and owing to their success were immediately reengaged for another Sunday night in July. Mme. Patterson recently filled a week's engagement in Willow Grove Park with Nahan Franko and his orchestra. She sang fourteen arias, many of which were repeated by request. On August 3 the soprano went to St. Louis for a month's engagement, and the first week in October she will open the Buffalo Festival with John Powell, the pianist. She then goes to Denver for a Coast to Coast tour under the direction of Oberfelder. On November 17 Mme. Patterson will give her New York recital, after which she will tour the South in concert. Several of the prominent musical clubs of New York will present her in their courses next season.

Schelling Interviewed by Turkish Newspaper

Ernest Schelling is up to his old tricks again. Last summer he sent to the press department of Concert Management Arthur Judson an article from a Chinese publication, purporting to be a review of the first Chinese performance of *A Victory Ball*. Now he has sent on Turkish and Serbian newspapers, said to contain interviews with him and Arthur Train relating to their new opera. The Turkish paper has an excellent likeness of Mr. Schelling, and the interview is a long one. Translators wishing to try their hands at the article may apply to the management.

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College of Music of Cincinnati Issues Year Book

The year book of the College of Music of Cincinnati is just off the press and is so well gotten up and so complete as to deserve special attention in this paper. The Cincinnati College of Music was founded in 1878 by a group of philanthropic citizens headed by Reuben R. Springer, not for profit but for the education and promulgation of the noblest of all arts. Theodore Thomas was its first musical director, who established an institution for musical education upon the scale of the most important of those of similar character in Europe.

The fact that the College of Music pays no dividends enables the board of trustees, which is composed of fifteen of the leading citizens of Cincinnati, to use whatever amount of money is gained from operation at the end of each year for additional improvements and for the distribution of free and partial scholarships to gifted students who are unable financially to pay for their musical education. The school is conducted entirely in the interests of its students and free from any thought of commercial gain.

The College of Music will begin its forty-eighth academic year this fall with George W. Dittmann as its president; George H. Warrington, vice-president; M. G. Dumler, secretary, and George Puchta, treasurer. The executive committee is made up as follows: George W. Dittmann, chairman; M. G. Dumler, George Puchta, Casper H. Rowe, George H. Warrington, Joseph Wilby and George B. Wilson. On the board of trustees are George W. Dittmann, Chairman, George W. Armstrong, Jr., M. G. Dumler, Frank R. Ellis, Maurice J. Freiberg, E. H. L. Haefner, Harry R. Levy, Lawrence Maxwell, Jr., Sidney E. Pritz, George Puchta, Casper H. Rowe, Walter S. Schmidt, George H. Warrington, Joseph Wilby, and George B. Wilson.

The director of the College of Music is Adolf Hahn, who is also conductor of the College Orchestra and teacher of violin. Besides directing the affairs of the college Mr. Hahn teaches a limited number of advanced violin pupils. Mr. Hahn was chosen by the trustees in recognition of his many years of faithful service in the musical field, in which he is so well known that an extensive biography here seems entirely out of place. His career as violin soloist and in many other branches of art has made his name a household one throughout this country.

The dean of the school is Dr. Albino Gorno, who has long been recognized as one of the foremost piano teachers and authorities of the world. Dr. Gorno came to this country after his graduation at the Conservatory of Milan as pianist for Adelina Patti. He made his American debut in 1882 and made many successful tours throughout his adopted land. A number of years ago he gave up his career as a virtuoso in order to devote himself entirely to a career as a teacher. In this pursuit he has been eminently successful. Besides making a big reputation as a pedagogue, he has also achieved distinction as composer and conductor.

Mrs. Adolf Hahn, who is assistant to the director, is also a very competent musician, a well known society and club woman of Cincinnati, who has helped greatly in advancing local talent and in bringing to Cincinnati many world famous artists.

The faculty of the College of Music of Cincinnati is a formidable one, and if only the names of a few of the teachers are here mentioned it is due solely to lack of space. In the piano department, besides Dr. Gorno, one notices such names as Romeo Gorno, who has been connected with the school for more than twenty-five years and during which time he has directed the musical education of hundreds of young pianists, many of whom have attained positions of prominence in the musical world. Besides being distinguished as a teacher, Mr. Gorno has made a name for himself as an ensemble player, his many appearances with celebrated organizations proving his great worth.

In the organ department one notices the name of Dr. Sidney C. Durst, a graduate of the College of Music of Cincinnati and of the Royal High School of Music of Munich, Bavaria. His recitals at the convention of the National Association of Organists at Pittsburgh and the San Francisco Exposition were among the most successful. He is a fellow of the American Guild and is also noted as a composer, his piano, voice and choral numbers having been inscribed on many programs and several of his orchestral works having been presented by symphony orchestras.

In the voice department are listed, among others, Lino Mattioli, Giacinto Gorno and Mrs. Adolf Hahn. Lino Mattioli, who has recently been elected a member of the American Academy of Teachers of Singing, is the only member from Cincinnati to be so honored. His many pupils fill some of the foremost positions in this country both as teachers and concert artists.

Giacinto Gorno, a baritone of first order, has made a deep study of voice building and voice culture and in the

past few years a large number of his pupils have appeared at the opera performances given at the College, as soloists with the Cincinnati Symphony Orchestra and at the last Cincinnati festival.

Mrs. Hahn, as already stated, is a musician of wide general culture. She pursued the study of voice culture with Charles Clark and the violin with Max Bendix. In addition to her ability as a teacher of singing, she is a splendid violinist and an accomplished accompanist. Of late she has concentrated her attention upon coaching and voice building.

In the violin department, besides Adolf Hahn, one notices such distinguished violinists and musicians as Emil Heermann, Louise C. Lee, Alberto T. Neely, Ernest Pack and Erich Sorantin.

Emil Heermann, distinguished concertmaster of the Cincinnati Symphony Orchestra, is also first violin of the College String Quartet. He is the son of the renowned Hugo Heermann, from whom he received his early training, which was later supplemented by an extended course with Sevcik.

The viola department is headed by Alberto T. Neely; the cello by Walter Heermann, brother of Emil and one of the first cellists of the Cincinnati Symphony Orchestra, who also occupies the cello chair in the College String Quartet; the double bass department is in charge of Joseph Kolmschlag. Sarah Yancy Cline is principal of the Public School Music Department. The composition department is directed by Dr. Durst and Dr. Albino Gorno, and the teachers of harmony and counterpoint are Ottlie Dickerhöf, Dr. Sidney C. Durst, Hazel McHenry Franklin,

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The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Howard Wentworth Hess, Mildred E. Rapp and Mary Venable.

The College of Music buildings adjoin Music Hall, where important musical events in Cincinnati are held. These buildings occupy an entire block. The studios are large, well lighted and comfortable. There are study rooms, class rooms, two spacious rehearsal rooms, two organ practice rooms, waiting rooms—all equipped in a thorough modern style. Schmidlappe Hall, dormitory of the College of Music, is opposite Washington Park. The College also has its own auditorium—a modern hall, absolutely fireproof, with a seating capacity of 700; in it all the concerts and recitals given by the College are held.

The School of Dramatic Art and Expression is also one of the big departments of the College of Music of Cincinnati, and parents as well as students desiring further details concerning other departments of the College of Music are advised to communicate with the registrar at 1227-1235 Elm St., Cincinnati, Ohio, and ask for a catalog, which, as already stated, is one of the finest received by the MUSICAL COURIER in a long while.

Harriet Ware with Asbury Park Apollo Club

Harriet Ware's appearance with the Apollo Club of Asbury Park, at its summer concert on June 25, marked the close of a very busy season for this noted composer, teacher and pianist. She conducted the chorus in several of her own compositions, including the Boat Song and Wind and Lyre, in which Robert Quait took the solo part. Miss Ware also played her suite for piano—Mountain Pictures. The Asbury Park Evening Express said, "The program was further enhanced by three piano numbers given by Miss Ware, who has appeared before but whose charm and musical ability on each appearance are more delightful and more enjoyable."

LOUISVILLE ENJOYS HEARING DURHAM COMIC OPERA COMPANY

LOUISVILLE, KY.—On the evening of June 22, P. S. Durham, an outstanding figure in Louisville music circles, who, by his tireless energy and rare personality, has given Louisville the best in music, launched the Durham Comic Opera Company with a coterie of excellent artists at Fontaine Ferry Park Theater. The presentation was Wild Flower. Those participating include Lorna Doone Jackson, mezzo-soprano; Duane Nelson, baritone, Floyd Jones, tenor; Paula Ayers, contralto, and others. The second offering of the company was Katinka, beginning the week's performance on June 29, with Lorna Doone Jackson, Duane Nelson and Katherine Reese, lyric soprano, in the title role. The Red Mill featured the last appearance of Miss Jackson, with Paula Ayers, Norman Richie, Lou Powers, and others doing excellent work.

The public is showing the local impresario its appreciation of his splendid effort in featuring summer opera. The success of the company owes much to Joseph Sainton, music director, and Claude E. Archer, responsible for the stage settings. Emily Fitzgerald is proving a strong attraction with her dancing specialties. The personnel of the ensemble includes a number of local singers. The list features Cecil Lehman, Gertrude Roskamp, Margaret Hillard, Gloria Griffith, Geraldine Schafer, Edna Barrett, Vernus Bryant, Odaline Keinath, Charlotte Merrick, Corinne Jones, Angeline Mueller, Lavinia Bruen, Anna MacMillan and Marin Seifried. The gentlemen are Miller Haas, Marvin Locke, Norman Richie, Harry Whitelaw, Marshall Reid, Jr., E. Carver, Malcome Bernard, Claude Archer, George Winton and Charles Berlew.

M. P. H.

Klibansky's Activities in Chicago

Sergei Klibansky is at present in Chicago, where he is holding master classes at the Chicago Musical College, and reports that he has unusually splendid voices with which to work. Mr. Klibansky has given two of his weekly informal recitals, which aroused great interest at the college. As his studio is overcrowded with listeners who are interested in his way of singing and interpretations, Mr. Klibansky introduces at these recitals some of his pupils and demonstrates his method of teaching. Mr. Watt, editor of Music News, who attended one of these repertory classes, says of Mr. Klibansky in his review: ". . . It certainly speaks well for his work when it can be said with absolute conviction of truth that not only is the class today one of the happiest and most enthusiastic we have ever seen, but also each one is confident of great improvement in the loosening of his voice and the pointing of the way to removal of every possible interference, absolute ease and repose with their attainable purity and beauty of tone."

Several of his artist-pupils have achieved notable success. Lottie Howell was on tour with "Roxy's Gang" in Canada. Vivian Hart received splendid press notices for her singing in Earl Carroll's Vanities. Shara Hochman is appearing in the Shubert performance of Artists and Models. Sudwarth Frasier is meeting with great success in light opera performances in Washington, D. C., and Fannye Block will be heard in St. Louis with the Municipal Opera Company, singing the Mother in Haensel and Gretel.

Sylvia Lent Plays for Newspapermen

Sylvia Lent, violinist, gave a recital in the auditorium of the Hotel Aspinwall at Lenox, Mass., at the 69th annual meeting of the New Jersey Press Association. The recital took place on Sunday evening, June 29, following a three days' business conference of the Jersey editors and publishers. Miss Lent was photographed by a movie man while playing. The Press Association is arranging to purchase the film after it has been exhibited throughout the country, and will show it at its 70th annual meeting next June.

Miss Lent will open her season as soloist with the New York Symphony Orchestra in Passaic, N. J. She also has been booked for three engagements during the first week of November: viz, with the Middlesex Women's Club in Lowell; in Manchester, N. H., at the Institute of Arts and Sciences; and in Fall River (Mass.), with the Musical Club. Miss Lent's Mid-Western tour will begin on December 1 with her appearance as soloist with the Detroit Orchestra.

Sittig Trio Vacationing

The Sittig Trio is spending the summer months at their bungalow in the Pocono Mountains preparing their programs for the coming season, which promises to be a very busy one. Many engagements are already booked for October, November and December. During the latter part of July and in August the Sittig Trio will give concerts in North Carolina, Pennsylvania, New York and New Jersey.

Landowska Influences Radio Programs

The influence of Wanda Landowska is perceptible even on radio programs. Several radio pianists have played The Hen, The Cuckoo and other amusing old works which Mme. Landowska had on her programs, and one radio announcer even read a program note by Mme. Landowska.

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MARIE MORRISEY AN ARTIST THRICE BLESSED BY PROVIDENCE

A Singer With Talent, Beauty and Personality—Spring Engagements and a New York Recital in the Fall—Enthusiasm for Her Work

A person possessing an unusual talent such as a God-given voice may well be the envy of those less fortunate. One upon whom nature has bestowed beauty is lucky, and charm of personality is a valuable asset greatly to be desired. Any one of these gifts would ordinarily bring special attention to a person endowed also with intelligence, but when all are combined in one person, favored indeed is she! Such a fortunate individual is Marie Morrisey. On a recent visit to New York the contralto, who now resides in Chicago, gave a few minutes of her busy day to a representative from the MUSICAL COURIER, whom she greeted with a friendly and captivating smile. Even though one had not heard her sing it would not be difficult to imagine her winning an audience immediately by that smile. And should she possess a less beautiful voice than she does, one could yet conceive of her holding an audience through her charming personality. A critic wrote after one of her concerts, "Her winning smile would coax a bird from a warm nest into a November breeze." But were the singer divested of these attributes she still would have her glorious voice. That this alone would bring her success may be judged from the fact that she is in demand as a radio singer and has won popularity through records she has made. In fact, one of the main purposes of a recent trip to New York was to make some new Brunswick records which will be released soon.

"It is so good to be back in New York," exclaimed Miss Morrisey. "I like Chicago, where I have lived for several years past, very much, for I have been very well received there, but principally because there I have my home and the best husband in the world. Still I have a very warm spot in my heart for New York and the East, where the public and the critics showed such interest and showered upon me such generous praise when I was giving concerts there a few years ago. I am looking forward with the greatest pleasure to my New York recital in the fall. I also had some interesting engagements this spring, including four appearances at the Hays (Kansas) Music Festival, as soloist in Elijah and The Messiah and in two recitals, one alone and one a joint recital."

One gathered from Miss Morrisey's enthusiasm that her singing was not merely a business to her but rather something in her that just must find expression. That thought was summed up by a critic who wrote: "Miss Morrisey sings as if it were the only thing desirable in life."

"I am constantly striving," remarked the charming young singer, "to perfect my vocal quality and technic, and I study assiduously the interpretation of a song before presenting it. I try to live in each song as I sing it. I would not say that either vocal skill or interpretation is of most importance; both are essential to a truly artistic performance."

Miss Morrisey, a brunette of the tall, statuesque type, has been much admired for the stunning gowns she wears. As a matter of fact, the artist gives considerable study to the

matter of clothes, for in that way, too, she expresses her individuality. She has her own ideas on the designing of them.

But it must not be assumed that singing as a career is the only interest in Miss Morrisey's life. Far from it! Perhaps it is her other interests which keep her so happy and



Photo by Apeda

MARIE MORRISEY.

optimistic and aid her in acquiring artistic success. She admitted that she was very fond of dancing and playing bridge. She entertains quite a bit in her home and has many delightful musical evenings there.

"I love to cook," she asserted. "I have a splendid housekeeper, but I get lots of fun out of doing some of that sort of thing myself. Then I'm very fond of the out-of-doors,

and enjoy especially the early Sunday morning hikes which my husband and I take on the beach."

"I might almost add to my list of diversions," remarked Miss Morrisey with a twinkle in her eye, "my 'commuting' between New York and Chicago."

Guy Maier Returns

Guy Maier, pianist, returned recently from California, where he gave a series of six interpretative piano lecture recitals at the Chamberlain Studio of Berkeley. The lectures met with fine success and Mr. Maier is urged to extend his activities in this sphere. He will probably repeat this course in other cities and is also planning a series on fundamentals of interpretation. The series in California was given under the personal management of William Chamberlain, prominent California baritone. The course ranged in interpretation from Bach to Gluck, through the classics, romantics and moderns, down to such modern novelties as John Alden Carpenter's *Krazy Kat*. In addition, Mr. Maier gave a recital at the University of California on May 28. Upon his return to Ann Arbor, he completed his arrangements for next season and went to Fall River, Mass., where he is spending the summer in preparation for another busy season, which will include tours with Lee Pattison, a tour with Clara Clemens, and the usual appearances and work on the faculty of the University of Michigan.

Mary Margaret Fischer Heard

From the vocal class of the eminent vocal teacher, Minnie Tracy, at the Sacred Heart Academy at Clifton, Ohio, comes Mary Margaret Fischer, who was a successful contestant in the contests conducted by the National Federation of Music Clubs in Indianapolis on April 27. Miss Fischer is to be congratulated upon such a recognition of her talent.

On May 25 Minnie Tracy presented, at the College of the Sacred Heart at Clifton, four performances of a sacred operetta, *The Wise and Foolish Virgins*, which were given in honor of the canonization of St. Madeleine Sophie Barat. The Cincinnati Examiner of the above date wrote that "these solo selections were beautifully rendered by Mary Margaret Fischer." Miss Tracy predicts quite a future for this singer.

Leginska's Annual Chicago Recital

Ethel Leginska will give her annual piano recital of the season in Chicago at the Studebaker Theater on Sunday afternoon, March 7, in connection with en route appearances in New Castle, Pa., and Owensboro, Ky., already announced, and at the conclusion of her western tour under the local direction of the Associated Artists Bureau, of Denver, Colo.

Münz Metropolitan Opera Soloist

Upon his return to America for his concert season here, Mieczyslaw Münz will appear, among other engagements already announced, as soloist at the Metropolitan Opera House, New York, on January 17 next, the day before the first New York recital of the season by the brilliant Polish pianist at Carnegie Hall on January 18.

FRANCES BERKOVA

Violinist

Press Comments of European Tour, 1925:

AUSTRIA

Neue Freie Presse, Vienna, March 9, 1925.

In Frances Berkova we made the acquaintance of a still very young, but almost fully-matured, extraordinarily gifted violinist. She has a masterly command of her instrument. An inspired singing tone, a wealth of nuance in her playing, technical daring—all these are happily united.

Oesterreichische Sonntagszeitung, Vienna, March 22, 1925.

A young girl-violinist, Frances Berkova, has made a lasting impression. Her technique and musical feeling enabled her to give us extraordinary performances.

Arbeiter-Zeitung, Vienna, April 4, 1925.

The young violinist, Frances Berkova, with her warm and dazzling tone and strong musical sense, proved herself a true artist.

Neuigkeits-Weltblatt, Vienna, March 13, 1925.

Frances Berkova distinguished herself by a technically perfect and warmly-felt playing. One felt that here was a musician at work who succeeded in grasping the spiritual meaning of the composition and to reveal this in an artistic manner.

CZECHO-SLOVAKIA

Prager Abendzeitung, Prague, March 7, 1925.

The sympathetic young American, Frances Berkova, in her recital at once captured her audience. In her airy, rich, pure tone, her soul seems to be floating too, and it is particularly her mastery of chord-playing which points to the fact that this girl-violinist has a highly-developed technique. . . . Frances Berkova evinced artistic taste and noble reserve. . . .

Narodni Listy, Prague, March 12, 1925.

A newcomer of the evening among us was the violinist, Frances Berkova. . . . I will only mention Brahms' Sonata in G major, sufficient to show that she has true artistic intensity.

Frankfurter Nachrichten, February 11, 1925.

Frances Berkova made a sensational appearance. The initial Sonata, op. 78, by Brahms, was in itself a first-class test for an artist. . . . With the very first stroke, this rendition showed how near a gifted musician can come intuitively into the sublime sphere of an art imbued with such world-philosophy. Her strongest point, however, lies in her absolutely clear and luminously powerful tone.

Frankfurter Zeitung, February 16, 1925.

The young girl-violinist, Frances Berkova, proved herself to be the possessor of a natural strong artistic talent. The greatness and intensity of her tone and the highly developed technique of her art appeared in her rendering of Corelli's *Conus*, and of the well-known minor classical pieces.

GERMANY

Vossische Zeitung, Berlin.

One of our new-comers is Frances Berkova, who, while yet somewhat timid in her appearance, gives distinct evidence of her great gifts. Like her famous colleagues, Elman, Huberman and Heifetz, she comes from the East.

Allgemeine Musikzeitung, Berlin, February 27, 1925.

Frances Berkova, as a violinist, has, above all, a beautiful, warm tone, based in the first instance on her calm, assured and skilfully gentle handling of the bow.

Kölner Tageblatt, Cologne, February 15, 1925.

Frances Berkova possesses a technique which is astonishing in one so young. Her command of all the four strings is masterly, her double-fingering faultless, elegant and light are her passages, while the tone of the singing legato was soft and mellow. At the same time, the young artist imparts to the works she is producing a tunefulness, passion and poetry which augur well for the further development of this youthful violinist. In *La Folia*, by a Corelli, she scored a triumph. . . .

Stadt-Anzeiger, Cologne, February 21, 1925.

The girl-violinist, Frances Berkova, revealed herself as a virtuoso possessing a rounded, mellow tone, coupled with distinguished technical skill. . . .

Börsen-Courier, Berlin.

Distinct talent, individual conception, a beautifully mellow tone and pure technique render Frances Berkova a most welcome figure of the concert hall.

Die Zeit, Berlin, February 24, 1925.

The exquisite performances of an apparently still very young (American) girl-violinist, Frances Berkova, are worthy of note. She charms her hearers particularly by the skillful wielding of her bow and her refined tone."

Daily Telegraph, London, May 8, 1925.

That Miss Frances Berkova possesses a style based upon a strong and assured technique she gave ample proof in the course of her violin recital at Aeolian Hall last night. Such a possession is a valuable asset in promoting confidence in a youthful artist, and Miss Berkova was inspired by it to some very brilliant and facile performances.

Morning Post, London, May 9, 1925.

At Aeolian Hall Miss Frances Berkova gave Brahms' G major violin sonata the benefit of her well schooled style. It was the almost flawless mechanics of her playing that did most to place her future.

The Times, London, May 9, 1925.

The violin playing of Miss Frances Berkova at the Aeolian Hall on Thursday night conveyed a favorable impression chiefly on account of her charmingly musical tone.

The Referee, London, May 10, 1925.

A very favorable impression was made by another violinist, Miss Frances Berkova, a young American who produced a rich, warm tone, and constricted sentiment with genuine womanly feeling.

The Lady, London, May 13, 1925.

A talented young American violinist, Miss Frances Berkova created a very good impression at Aeolian Hall on Thursday night. Her tone is beautifully soft and clear, her bowing light and effective, and her playing imaginative and colorful. Her rendering of Corelli's *La Folia* was a most artistic performance, full of grace and sentiment, and her handling of a Kreisler extract was dexterous.

The Era, London, May 16, 1925.

Her style is bold and free, her tone bright and singing at one end of the range, and sonorous as a cello at the other. There seems nothing that she cannot do, and do easily, with a fiddle.

ITALY

Il Gazzettino, Venice.

The audience, which was highly distinguished, followed with the keenest interest the performance of the extremely young artist who showed herself to possess high attainments coupled with a happy temperament. The resonant and rich tones she drew from her bow and her perfect command of the strings enabled the performer to manifest without restraint the high merits of her interpretation, the result of hard study of great ardor. . . .

Giornale Roma, Naples, March 20, 1925.

Coming from her successes at Milan, Frances Berkova gave a concert at the Martucci Hall. . . . The test, brilliantly sustained by the artist. . . . served to demonstrate clearly the serious training she has had, also giving evidence of her uncommon technical ability, her sense of interpretation, coupled with a remarkable versatility of style.

Il Tevere, Rome, March 19, 1925.

At the Sgarabati Hall, yesterday, yet another success was registered. The violinist, Frances Berkova, aroused in the numerous and distinguished audience the keenest enthusiasm and prolonged applause. She proved herself a master of the bow and of interpretation.

Il Popolo d'Italia, Milan, March 12, 1925.

Among the innumerable foreign violinists who come to give us an exhibition of their abilities, there are but few who could be compared with Frances Berkova. . . . With a classically correct technique she unites a profound sense of style and a beautifully melodic tone. . . .

IN EUROPE SEASON OF 1925-1926

College President Praises Groff-Bryant's Pioneer Work as Educator

The first step taken by Anna Groff-Bryant as an educator dates back to 1903, when she closed the doors of her private vocal studios and announced the opening of an Institute of Vocal Art and Education devoted exclusively to the higher education of singers and vocal teachers, and offering the first organized curriculum to singers and vocal teachers since the latter part of the seventeenth century.

The auspicious curriculum offered at this time included the following courses of studies: In the art of singing (a) private vocal lessons, song analysis, interpretation and rep-

tory classes; in the art of teaching (b) the art of voice development and a complete normal training course; musicianship (c) including history of music, theory and acoustics, intervals, piano and the fundamental principles of harmony and ensemble classes including church anthems. In 1905-6-7 the curriculum was materially revised and the following subjects added supplementing the original courses offered: (a) dramatic art and expression, (b) esthetic, interpretative and gymnastic dancing, (c) opera, (d) the modern languages, (e) poetry and English, (f) a course of lectures in psychology, physiology, anatomy, vocology, education, and a university course in the history of the fine arts.

Not satisfied, however, to offer the students merely a private school diploma for the above comprehensive curriculum of studies which compared favorably with the curriculum of colleges of higher learning, and also foreseeing the approach of the time when vocal teachers shall be required to have a college degree to hold positions in any recognized school, college or university, Mrs. Groff-Bryant was willing again to close the doors of her Institute in Chicago and to accept the opportunity to affiliate her institutional activities with that of Lombard College in 1913-14 with a view of securing the college degree of Bachelor of Arts for all students majoring in the singer or vocal teachers' courses.

That she accomplished her aims and ideals in matters of education for singers and teachers is shown in the following letter of appreciation from Dr. Joseph Mayo Tilden, president of Lombard College:

December 2, 1924.

My dear Mme. Groff-Bryant:
We have just begun to get results from our efforts in behalf of the new Lombard College School of Music and the more work we do the more we appreciate not only your original methods in vocal education but also the wonderful results you have accomplished in the higher education of singers and vocal teachers.

I wonder if the music people at large know of the original work you have accomplished and the research work you have made along vocal science and culture for the benefit of vocal art and education. We do not appreciate it more than Lombard while you were still with us nearly so much as we do now that you are gone.

You will recall that through your efforts and with considerable misgivings on my part, Lombard College was one of the first, if not the first, institution of higher learning to grant the degree of bachelor of arts for students majoring in vocal art and in the musical arts. This, I believe, was in 1917 and the students whom we have graduated in accordance with this policy have, every one, made good. I believe that in the very near future every college and university in the country will follow the example that you set years ago and recognize the vocal and musical arts as of real educational as well as cultural value. If so, they can give no one the credit for having pioneered this work so much as to Anna Groff-Bryant.

We wish you the best of fortune in your endeavor in Chicago and hope that you will have time between your writings and research to drop us an occasional line telling us of your work.

(Signed) J. M. TILDEN, president.

Just a year ago in June, Anna Groff-Bryant resigned from Lombard College and all institutional activity on the twentieth anniversary of the founding of the Anna Groff-Bryant Institute of Vocal Art and Education, resigning after twenty years of practical service rendered to the higher education of singers and vocal teachers to devote all her time, aside from a limited number of private pupils and specialized educative corrective work, to the advancement of the American School of Vocal Art and Education, based on a new vocology and to vocal therapeutics or educative corrective work.

Moreover, within the last six months fruition of her



Arnold Genthe Photo.

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NIKOLAI SOKOLOFF,

who conducted the Stadium concerts last week and made a tremendous hit with the New York public. There were three rainy evenings during the week so that the concerts had to be given in the big hall of the City College, but the total receipts for the week were the largest ever recorded in the history of the Stadium concerts under similar conditions, and on the last evening of his conducting, Sunday, August 2, the attendance reached the highest figure ever recorded at the Stadium for a regular concert at which no special attraction was featured.

years of pioneering in the interest of the higher education of singers and vocal teachers has taken root, as seen in the recent action taken by two national organizations—the National Association of Music Schools and Allied Arts and that of the Academy of Teachers of Singing, if not in actual practice, at least in theory.

On the other hand, Anna Groff-Bryant wasted no time in public theorizing about higher education, but worked out her theories behind closed doors—as was her wont to do in vocal research work as well. Inspired only by the needs of the hour in matters of education for singers and teachers, she sought no financial aid or co-operation, but launched forth with the courage of her conviction and founded a vocal institute offering the first organized curriculum to singers and vocal teachers. This, as above stated, she has successfully carried to the highest point of achievement and that is to secure for vocal art and education the college degree of bachelor of arts, which places vocal art and education on the same scholastic basis with that of other college subjects.

President Tilden paid Anna Groff-Bryant the highest tribute when he said: "I believe that in the very near future every college and university in the country will follow the example that Anna Groff-Bryant set years ago and recognize the vocal and musical arts as of real educational value as well as cultural value. If so, they can give no one the credit for having pioneered this work so much as to Anna Groff-Bryant."

Münz to Give Annual Chicago Recital

Mieczyslaw Münz, Polish pianist, will return to America again for his season here after the first of the year.

OBITUARY

Josef E. Nurnberger

Josef E. Nurnberger, seventy-three years of age, died at his home in Healdsburg, Cal., on June 8. He was born in Bohemia in 1852 and came to America for the first time in 1893 as assistant conductor to C. M. Ziehrer at the Chicago Exposition. In 1894 he took an Austrian band to Earle Court Exposition in London. Later he was musical director of Baron Alfred Rothschild's private band. He was chosen among 750 musical directors to conduct a band numbering 1,500 pieces at the twenty-fifth anniversary of Emperor Franz Josef's reign and was awarded a medal of art.

In 1906 he came to America again and went to Vancouver, conducting the city band and directing the Vancouver Conservatory of Music. Later he took an Indian band on a European trip. After that he went to Los Angeles where, besides teaching, he prepared the scores for several big moving pictures, including Intolerance, Eyes of the World, and The Clansman. Eight years ago he retired to Healdsburg and lived there quietly, conducting a school of music. He is survived by his wife and one son.

Anton Poller

VIENNA.—Anton Poller, one of the best known violin makers of Vienna, has passed away at the age of fifty-two years. He was the friend and advisor of many a famous violin virtuoso, and his instruments were renowned for their excellent quality. Poller was the founder and president of the Society of Austrian Violin Manufacturers and, together with his wife (herself a violin maker of some reputation), conducted a flourishing and still increasing business in Vienna.

P. B.

Baroness Emily von Tetzl

Baroness Emily von Tetzl died July 30 at the home of a friend in New Rochelle. Mme. von Tetzl, a native of Milwaukee, had been in newspaper work most of her life. Many years ago she was for a time on the editorial staff of the MUSICAL COURIER.

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For Catalog Address C. E. MOORE, Registrar

COMING SEASON FULL OF PROMISE FOR ADVANCE IN MUSIC APPRECIATION AND BETTER CONDITIONS IN ALL BRANCHES OF MUSICAL ENDEAVOR, SAYS JOSEPH REGNEAS

The Singer and Teacher Can Look Forward With Optimism to a Winter Full of Opportunity for Those Properly Equipped and True to Their Trust

Joseph Regneas, who resumes teaching at his New York studio exactly one month hence, reports a most satisfactory season at Raymond-on-Lake-Sebago, Maine, where all the time he desires to devote to teaching is entirely filled for his ninth consecutive year at this unusual and beautiful spot in the "woods of pine." His winter schedule, beginning September 10, is now being arranged, and periods not already claimed by former students are being allotted to new applicants. On account of the great number of professional singers working with Mr. Regneas and the many artists developed in his studio, well known in church choirs, on the concert stage and in opera, the fact that he is an enthusiast in teaching beginners is not so well known.

IMPORTANCE OF FIRST STEPS

"There is no time in a singer's life so important as the beginning," says Mr. Regneas. "It is then that the correct ideals of the subject are most easily instilled. At the beginning, more than at any other time, is it essential for the student to get a clear vision of proper technic, the foundation of all things to be accomplished for all times, and it is then that the 'ounce of prevention' may be applied to avoid the 'pound of cure.' It is at this stage that a few good lessons are of infinite value. Parents are realizing the error so prevalent in the past, that any one may start off the young singer, and that the number of lessons, rather than the quality of the lessons given is the important thing. One lesson each week of the right kind can lead one to a correct vocal technic, whereas several weekly lessons of another sort often find the young pupil at the end of one, two, or three years without a clear understanding."

NO RETRACING OF PATHS WELL TROD

It is of great significance that many who are singing successfully began their studies with Mr. Regneas.

An important thing with Mr. Regneas' teaching is that he does not retrace; therefore the dread of "having to begin over again" holds no place in the mind of the young student who has studied elsewhere. Those things which have been acquired and are good are held on to and made still more indelible, and that which is good and has not been acquired is supplied. Through the continual and exclusive doing of that which is right, the wrong will find no expression.

THE PROFESSIONAL SINGER

"There are a host of fine voices in our country," says Joseph Regneas, "but how many have learned what to do with them? Sometimes a very slight thing will lift them from among the 'numbers' to a place 'individual.' It is a great joy to me to show to those who are filling a big place in the community of singers, how to instill into their work that something which their intuition, for years, has told them was lacking and which they have sought conscientiously and never found. It is fine to lift one from a place of distinction to a place of eminence, to open up for one that avenue of thought which will lead one into the field for which one's voice and talents are best suited, to show one how to 'do less' and 'think more.' It is not that singers do not think, but that they cannot think aright for themselves, or, at least, cannot direct their forces for their own greater advantage, and need the guiding hand of one of practical experience."

THE VOCAL INSTRUCTOR

"In this day of 'master classes,' 'half scholarships,' and 'free fellowships,' the grinding out of 'teachers' certifi-

cates' in return for the price of 'ten lessons and some fifteen dollars' and the attempt at commercializing what can only thrive as 'art'—the vocal instructor throughout the land must look to his escutcheon.

"Teachers in the future will avoid individuals or institutions who agree to give them a 'printed license' to teach the voice, upon the attendance of ten half hour vocal lessons and the payment of some two hundred dollars, as it will automatically disqualify any instructor who exhibits a certificate obtained under such conditions.

"There are many good instructors in the smaller cities throughout the United States and Canada who sing or have sung well in the past, and who have studied with good masters here and abroad, who feel the need of periodical

Regneas, when the individual is qualified to teach, regardless of the number of lessons taken.

Mr. Regneas continued: "To protect the interests of those instructors who are really qualified and who honestly seek to equip themselves properly and also to create a correct attitude in the student mind, no announcement will ever be made that singers may secure in my studios any free fellowships, free scholarships, or half scholarships.

NEW YORK THE MUSICAL HUB

"It is interesting to note how each year New York is becoming more securely the center of importance in this country. Whether in the South, West, North or East, an instructor, singer, or instrumentalist of musical merit is desired; they must be had with the stamp of 'New York.' The many artists and pedagogues of foreign birth settle in New York awaiting the call. The splendid institutions which have grown up in all parts of this hemisphere during the past few years and are still springing into existence, draw their instructors from New York. The important musical agencies and lyceum course bureaus are mostly New York organizations or have their principal operating offices in New York. The many light opera companies, the grand opera companies and musical combinations are formed nearly one hundred per cent. in New York for both the permanent New York companies and the road companies.

"When the contract of an orchestral player or of an instructor of a school or musical institute expires, the individual immediately makes tracks back to the center of activity—New York. And as these many institutions, colleges, schools, orchestras, etc., grow, so must necessarily the importance of New York as the source of supply grow proportionately. New York will always remain the important city of this country in music," said Mr. Regneas emphatically.

PROSPECTS FOR 1925-26

"Not since 1918 have musical conditions been so clarified. The field of teaching is rapidly being 'cleaned up' and those instructors everywhere, large and small, who are true to their trust, may look forward with great optimism to a full and profitable season. The singers who are well equipped and know how to sing attractively are at the threshold of a season full of new opportunities. The radio field is adjusting itself, since the good artists will no longer broadcast without a fee. If this is not yet commensurate with the services that are rendered, at least it will go far toward establishing a basis for future adjustments.

"The public taste has also undergone a decided change—it has tired of jazz (the radio is doubtless responsible for that). It is more independent and is demanding better singing, rather than names and personalities (the radio and the concert course have jointly contributed largely toward this better condition). The light opera producers, catering to this public demand for better singing, are engaging singers of higher attainments and placing greater stress upon the artistic side of singing in place of costume, dancing, and farce.

"The combining of the various women's organizations throughout the country under one great Federation of Women's Clubs, with headquarters in New York is another factor leading to better appreciation of music and greater opportunity for the American composer, musician, and singer."



JOSEPH REGNEAS.

association with other minds for inspiration, new ideas, and modern methods of approaching the student, and of learning better to dispense the knowledge which is theirs and the additional knowledge acquired through such association.

"An individual testimonial from an authority on teaching of the voice, setting forth exactly the instructor's capabilities based upon actual knowledge on the subject, is of infinite value to such an instructor, and will be referred to with pride throughout the years to come. Dr. Frank Damrosch has made known the fact that he will have no 'vocal master classes' included in his course at the Institute of Musical Art. This is approaching the subject in the right way."

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EDUCATIONAL METHODS

By Clarence Lucas

About thirty-five years ago, the great French historian and philosopher, Henri Taine, published a book called *Le Régime Moderne*, in which he severely criticizes the French school system. He vigorously attacks the educational methods of the Latin races, which he finds no better than the methods of the mandarins in China. According to Gustave Le Bon, the French system is based on a defective foundation.

"The first danger of this education—rightly attributed to the Latin races—is that it rests on a fundamental psychological error, which consists in believing that the recitation of textbooks develops the intelligence. As many textbooks as possible, therefore, are employed, and from the primary school to the doctor's degree and the commencement exercises, the young man does nothing but swallow the contents of books without the least exercise of his judgment and initiative." One of France's former ministers of education, Jules Simon, ironically called this system "an agreeable education, where every effort is an act of faith before the infallibility of the teacher, which results in shrinking us and making us impotent."

Both Taine and Le Bon assert that the English and American systems are very much superior. Taine's own words, in translation of course, are: "With such a system the pupil's practical capacity grows and develops of itself as far as the capacity of the pupil can go, and in the direction required by the needs of the future tasks of the special work the pupil undertakes. In this way the young man in England or the United States soon learns to draw from himself all he is capable of. In France, where the methods in vogue have been exactly the reverse, each generation becomes more Chinese, and the total of the force lost is enormous."

Dr. Le Bon, commenting on Taine's words, says: "Education is our only means of acting a little on the soul of a nation. It is profoundly sad that hardly any one in France can understand what a formidable element of decadence our actual education is. Instead of raising our young men, it lowers and misdirects them."

If these principles of education in general are good or bad, as the case may be, they are also good or bad in the special education of a musician. The training of a French child in music is very severe. His long and exacting preparation in solfège, or singing at sight all kinds of rhythms and intervals in half-a-dozen clefs, would seem to be of the greatest utility. Yet there are thousands of good sight readers in orchestras, on the concert stage, at home, in various countries, who have never looked into a book on Solfège, such as the French child studies. No one for a moment questions the value of the ability to read music easily. The point in question is, however: Do French musicians read music so much better than other musicians that the long and tedious preparation in Solfège is worth while?

Dr. Le Bon and Taine compare the system of the Latin races with the system of the Anglo-Saxons. The first system inclines to make the pupil rest more and more on authority. The second system develops the pupil's judgment and initiative. Both systems have their merits and their defects. The average young American student who goes to Europe will go there with unlimited confidence in himself. He is willing to give a recital, piano, violin, or vocal, as the case may be, without the least suspicion that he is rough, or unfinished, or unfamiliar with traditions and style. He has confidence and initiative.

A young French student of the same age could give a more correct and finished recital in America, if he had the courage to cross the ocean and face a foreign public, but his performance would resemble the performances of a thousand other French students who were trained in the same schools and learned exactly the same styles.

This savors very much of the most unscientific generalization, it is true, though on the whole it is correct.

The ideal training would be for the student to keep and develop his self-reliance and initiative, and at the same time get the technical finish and style of a French student.

The reader of this column must not believe with the crowd that the institutions of a country make the character of the nation. It is the character of the people which produces the institutions a country has. Changing the institutions will avail almost nothing if the character of the people is not changed. To mould the character of a nation and change the national sentiments is the work of centuries. Even the most violent revolutions change the national characteristics of a race but very little. The reader need not think that an article in the *MUSICAL COURIER*, or in all the newspapers of the United States, will change the national characteristics of Americans in general. But an intelligent reader here and there may take a useful hint. Let him use his judgment and initiative to learn what is necessary from the French, the Germans, the Russians. He need not fear that he will lose the characteristics of his own nation. He could not get rid of them if he tried.

In all parts of the world and under all flags are music students who lean entirely on their teachers and never learn to walk alone. This is sometimes only an acquired habit and not a hereditary weakness. It should be corrected. The teacher is absolutely necessary, not only at the beginning, but from time to time throughout many of the early years. He should be consulted more or less frequently till the judgment is mature. But those who take lessons incessantly, from the time their baby ringlets cluster round their heads until their locks are gray, will never be artists the world over anxious waiting to hear. A leader should not be forever led.

Mérö to Appear in Portland Again

Yolanda Mérö has been re-engaged from last season for Portland, Me., on January 22 next when she will give another recital in a city that has long since acclaimed with enthusiasm the genius of the internationally famous Hungarian pianist.

Rethberg Returns to New York

Elisabeth Rethberg has returned from Europe, where she scored some of the greatest successes of her career in London and Dresden. In Dresden, Mme. Rethberg gave a recital and so enthusiastic was the audience that several

enterprising listeners attempted to restore the old custom of unhitching the horses of the artist's coach and bearing her home by their own efforts. As Mme. Rethberg uses an automobile, her admirers employed the strange substitute of draining the gasoline from the tank of her car.

Cecil Arden in Los Angeles

Cecil Arden, of the Metropolitan Opera, is spending her vacation in Los Angeles. In spite of the work of preparing her new roles for the opera, and new concert programs, she is enjoying many social activities. On June 29 Blanche Hardy Morgan gave a reception in Miss Arden's honor. Among the notables present were Carrie Jacobs Bond and Gertrude Ross, composers; also the presidents of the leading clubs of Los Angeles. On the following evening, Miss Arden, together with Charles Wakefield Cadman, Mr. and Mrs. Fritz Reiner, and Mr. and Mrs. E. Stillman Kelly, attended a reception to Mrs. J. J. Carter, upon her return from a coast to coast tour, made in the interest of the Hollywood Bowl Concerts. Wednesday afternoon, Miss Arden and Mrs. E. Stillman Kelly, newly elected president of the National Federation of Music Clubs, were honorees at the Los Angeles Athletic Club. A number of the State Federation presidents, who had gone to Los Angeles from the Biennial, were also present. Miss Arden was among Mrs. J. J. Carter's guests at the opening concert of the Hollywood Bowl series. Olin Downes, Mrs. Kate Wilson-Greene, Lenore Ulric, Charles Wagner, and Mr. and Mrs. E. Stillman Kelly, also were in the audience.

Miss Arden's coming season promises to be a very active one. Among engagements already booked are: Brookville and Williamsport, Pa., Long Beach and San Francisco, Cal., Colorado Springs, Pueblo, Grand Junction, and Denver, Colorado, Kinsler, Kansas, Bloomsbury and Pittsburgh, Pa., and Attleboro, Mass.

Lillian Gustafson Scores in St. Paul

Lillian Gustafson was one of the soloists engaged for the fifth annual song festival of the Northwestern Division of the American Union of Swedish Singers, held in St. Paul, Minn., June 19, 20 and 21. That she created an excellent impression is evident from the following extract from the St. Paul Pioneer Press: "Miss Gustafson established herself as a singer of striking talent and charm. She has a lyric soprano voice that is clear, bright and warm and exercised with true musical feeling, as well as sound technical skill." According to the St. Paul Daily News: "Miss Gustafson is a singer of unusual attainments, having a soprano voice of both beauty and power. While essentially tending toward the dramatic, when occasion demands as in Palmgren's *Bells Softly Ringing* there is a genuinely lyric quality. Her programmed numbers were most interesting and included arias by Handel and Mozart besides songs by the 'moderns' Reger and Winter-Watts. She gave several encores, among which was the Strauss familiar and always lovely *Serenade*."

Gray-Lhevinne's Lancaster Success

One of the best programs ever given in Lancaster was the one recently played by Gray-Lhevinne. This was the second recital by this artist at Lancaster and local music lovers are trying to arrange a return for next winter. After both of the concerts here all critics agree with writeups which have reached Lancaster from other places. Her art is fine and her appeal and charm while playing or telling the stories of the music beyond description. Her quaint Mozart, warm Sarasate, thrilling Saint-Saëns, appealing Tschaikowsky, not to mention her own original heart songs with original poems which bring a tear or a smile, put Gray-Lhevinne in a class by herself.

Gunster in "Bayou Country"

Frederick Gunster, tenor, who is summering in Birmingham, Alabama, gave an "al fresco" recital at the Louisiana State Normal College, Natchitoches, La. (pronounced "Nakitosh"—if you please!) on July 6. The recital took place in the open-air theater, on the campus, at twilight, a beautiful setting for the delightful and artistic program rendered. Mr. Gunster was warmly greeted by an enthusiastic audience of summer school students and guests who thronged to hear him.

Reuben Davies in Huntsville

Reuben Davies, pianist, gave a recital in Huntsville, Texas, on July 23. Mr. Davies scored a veritable triumph with his finished performance. His program comprised Fantasie in F minor, Chopin; sonata, op. 7, Grieg; Chant Polonoise, Chopin-Liszt; Reflections on the Water, Debussy; two compositions by Reuben Davies—Indian poem, and Remembrance; Jazz Scherzo, Guion; Liebestraum, Liszt; Witchery, Reuben Davies; and Staccato Etude, Rubinstein.

Swinford to Tour with Glee Club

The University of North Carolina Glee Club has engaged Jerome Swinford, baritone, for three groups of dates as soloist with that organization. The first tour begins in November, the second in March, and the third in April. Mr. Swinford has frequently been the soloist with this organization in the past, and he has the distinction of being the first New York artist to appear regularly as soloist with a college glee club.

Esther Dale at Ithaca

Esther Dale gave a recital on July 17 for the Cornell University Summer School at Ithaca, N. Y. Miss Dale has many important concerts for the early fall, which include appearances in New Haven, at the Twentieth Century Club of Pittsburgh, also New York and Boston recitals, and a group of dates in Michigan. Miss Dale will go to Cummington, Mass., for her summer vacation.

Echols Summering in Connecticut

Weyland Echols, who suddenly became prominent by reason of his successful debuts in New York and Chicago last season, is summering in Connecticut, where he is enjoying tennis, swimming and other ports. The beginning of August he will give a concert at Cornell University with Hans Kindler, and also appear at Sharon Springs.



RAISA AND
RIMINI AT LA
SCALA,
*respectively in Alice
Ford and Sir John
Falstaff in Verdi's
opera. Cartoon
specially made for
the MUSICAL COURIER
by Fernando
Autori, bass, also a
member of the La
Scala company.*



JACQUES THIBAUD,

French violinist, who recently finished a season of 208 concerts. His last two performances in Paris were joint concerts with Cortot and Casals at the National Opera House, the great capacity of which was sold out for the two performances. The past year Mr. Thibaud has played a total of 208 concerts which is a record for him and indeed may be a record for all artists. In this time Thibaud played in the following countries: Great Britain, France, Holland, Belgium, Switzerland, Spain, Italy, Greece, Roumania, Hungary, Bulgaria, Tunis, Algiers, Morocco, Denmark, Sweden and Norway. His American tour of three months opens in January. The photograph shows Thibaud with a classic background on his recent trip to Athens, where he gave four recitals.



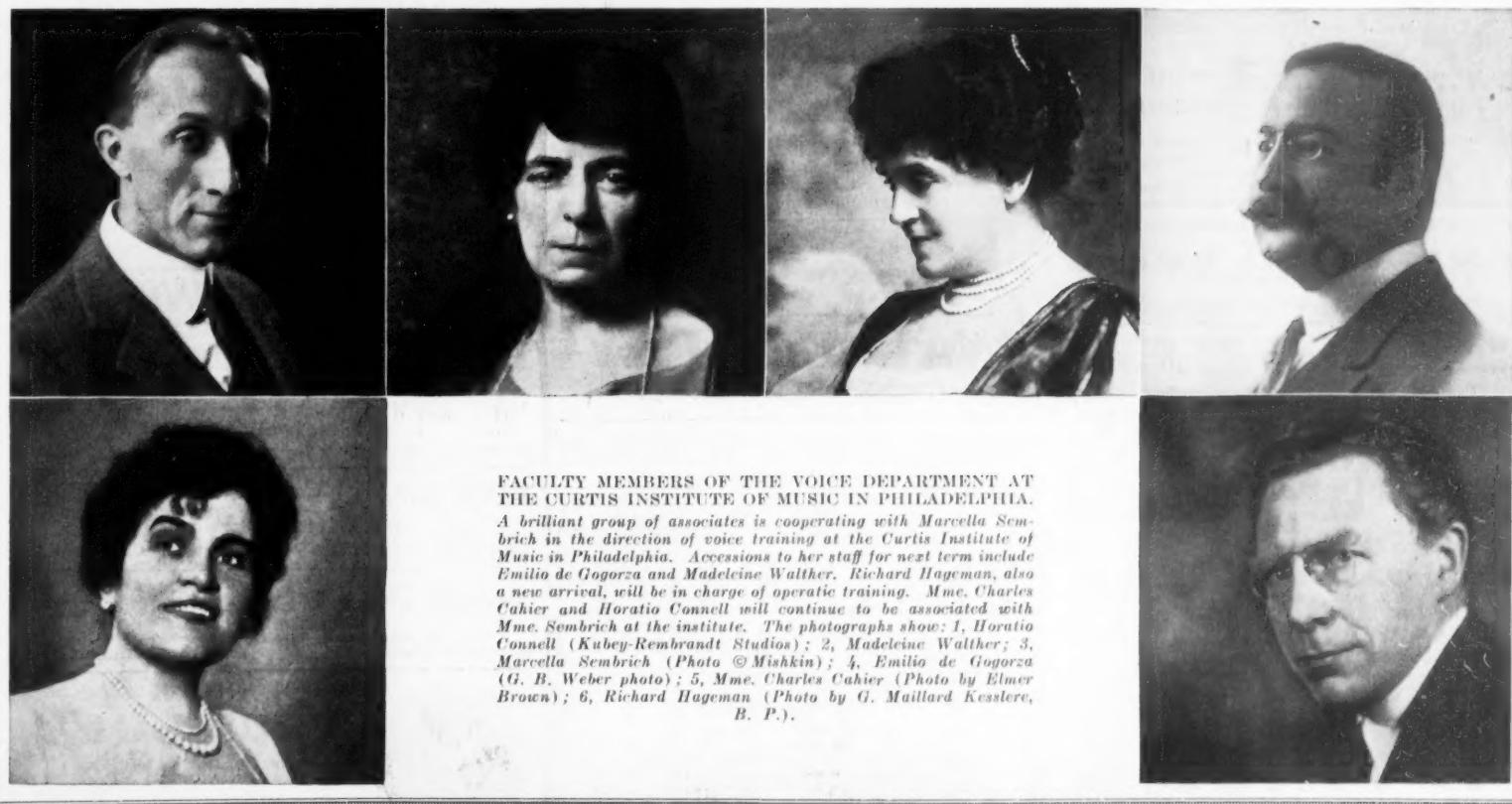
DAI BUELL,
*well known concert pianist, and
her husband, A. F. Greenidge,
taken on board the steamship
Samaria just before they sailed
for Europe, July 2. Miss Buell
will give a number of recitals
abroad before her next American
tour, which begins in the fall.
Her series of lecture recitals in
New York and Boston last season
were so successful as to cause
a demand for similar recitals in
many other cities next winter.*



IN A PARIS GARDEN.
Clarence Lucas, the MUSICAL COURIER'S Paris correspondent and editorial writer, in the garden of his home at Sevres, just outside of Paris, with Luella Melius, American soprano.



LEONORA CORTEZ IN VERSAILLES.
This interesting snapshot shows Leonora Cortez, young American pianist, being entertained by Father Neptune in Versailles, in front of the Grand Palais of the Kings of France.



FACULTY MEMBERS OF THE VOICE DEPARTMENT AT THE CURTIS INSTITUTE OF MUSIC IN PHILADELPHIA.
A brilliant group of associates is cooperating with Marcella Sembrich in the direction of voice training at the Curtis Institute of Music in Philadelphia. Accessions to her staff for next term include Emilio de Gogorza and Madeleine Walther. Richard Hageman, also a new arrival, will be in charge of operatic training. Mme. Charles Cahier and Horatio Connell will continue to be associated with Mme. Sembrich at the institute. The photographs show: 1, Horatio Connell (Kubey-Rembrandt Studios); 2, Madeleine Walther; 3, Marcella Sembrich (Photo © Mishkin); 4, Emilio de Gogorza (G. B. Weber photo); 5, Mme. Charles Cahier (Photo by Elmer Brown); 6, Richard Hageman (Photo by G. Maillard Kesslere, B. P.).

CHICAGO ACTIVITIES CONTINUE DESPITE MANY VACATIONS

Members of Josef Lhevinne's Master Class Give Program—Edward Collins and Boguslawski in Joint Recital—Grace Welsh Wins Juilliard Fellowship—Oscar Saenger's Opera Class Heard—American Conservatory Summer Session Notes—Other News of Interest

LHEVINNE MASTER CLASS MEMBERS PLAY

CHICAGO.—Members of Josef Lhevinne's master class at the American Conservatory of Music were heard in an interesting recital on July 25. A high standard of excellence was maintained throughout the program and the work of the students reflected the master training of Lhevinne. Grace Welsh, young and gifted Chicago pianist, showed that she has made big strides in her art since she has enrolled under Lhevinne's banner through her exceptionally fine rendition of the Bach-D'Albert D major Prelude and Fugue. Although Miss Welsh has won success on the concert platform she has not been content with her art and has been devoting the last few years strictly to study under Mr. Lhevinne's guidance; the results are greatly in her favor. Gertrude Mandelstam gave fine account of herself in Karanoff's By the Brook and Alkan's Perpetual Motion. In Rita Breaux, a Chopin Etude, John Ireland's The Island Spell and Liszt's Rigoletto Transcription had an accomplished interpreter. Beautiful renditions were given three Chopin Etudes by Katherine Gorin, and Vierlyn Clough set forth excellent piano playing in the same composer's F minor Ballade. Andres C. Haigh, Adele Marcus and Dorothy Kendrick furnished the balance of the program, but could not be heard by this writer.

TWO-PIANO RECITAL AT CHICAGO MUSICAL COLLEGE

The Chicago Musical College presented two of the most popular members of its piano department, Edward Collins and Moissaye Boguslawski, in recital at Central Theater, July 28. In a well arranged program both artists gave fine account of themselves and afforded the large audience a fine treat. Collins and Boguslawski play well together, blending their tone and talent beautifully, and the result is ensemble playing that is admirable to listen to. Bach-Philippe, Mozart and Sing numbers made up the program.

ANNA GROFF-BRYANT STUDIO ITEMS

Pupils of Anna Groff-Bryant gave a song program at the studio, July 25. The occasion was in the nature of an open song analysis and interpretation class. Students taking active part in the program were Minerva Place, soprano; Mrs. C. B. Feely, contralto; Mrs. C. C. Mathews, soprano; Lee Lindig, tenor; Nathaniel Cutright Smith, tenor, and J. Regner, baritone.

The outstanding feature of the song analysis and interpretation classes as conducted by Anna Groff-Bryant, and differing materially from the generally accepted methods of such class work, is the opportunity afforded each student to

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do his own thinking and to develop his own ideas and interpretive abilities in matters of song interpretation. In preparation to this end, he is taught that the poem and not the music is the end in view in vocal art and that song is the marriage of poetry and music with the poem as the original inspiration of the song. Each student is required to study the poem or the text of the song independent of the music, similarly to that of interpretive readings; also to give his own story of the poem and something of the poet's original inspirations for writing the poem, and to classify the songs according to the context of the poem. One of the most interesting classes of this kind is when each student is given the same song for analysis and presentation. Criticism of the work of the class is given both by pupils and teacher. It was the intellectual and the far reaching personal development of the students in this class work which, more than anything else, influenced the faculty of Lombard College to grant college credits for private vocal lessons. The song program interpreted by the class included songs by Schubert and Schumann, Curran, MacFadyen, Sanderson, Logan, Scott, Woodman, Bridge, Barthélémy and Tosti. The "opera tone," which is the tone developed in all types and classes of voices by Anna Groff-Bryant, was demonstrated by each student taking part. A number of most promising voices were heard. Next season these singers will be heard in musicales and recitals to which the public will be invited.

BEDUSCHI STUDIOS BROADCASTING

A successful concert was given by William Rogerson, Sylvia Peterson, Lottie Friedman, William Bulttuis and John Panegassee, with Amanda MacDonald at the piano, for the benefit of the Ordine Figli d'Italia in May, and a well attended recital in the Beduschi studio for the junior pupils on June 15. Miss Peterson and Miss MacDonald were also engaged as assisting artists with orchestra at the closing concert of the Blanche Blood studio on June 28.

Sig. Beduschi has recently declined an offer to become head of the vocal department of one of Chicago's largest schools and also numerous requests to conduct master classes this summer, preferring to spend a part of his vacation with his friend, Virgilio Lazzari, a leading basso of the Ravinia and Chicago Civic Opera companies. Therefore, the Beduschi studio in the Auditorium Building will be closed during the month of August and will reopen the first week in September.

ANNA GROFF-BRYANT TO CALIFORNIA

Anna Groff-Bryant, well known vocal educator and authority, has left Chicago for San Francisco, where she will devote six weeks to a class of students and teachers who have urged her to the West. Mrs. Groff-Bryant will return to Chicago early in September to begin her activities for next season.

GRACE WELSH WINS JUILLIARD FELLOWSHIP

Grace Welsh, gifted young Chicago pianist, who has laid aside a successfully begun concert career to further her studies under Josef Lhevinne, has recently been awarded a Juilliard Fellowship both in piano and composition for next

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OSCAR SAENGER'S OPERA CLASS RECITAL

At the Three Arts Club, July 30, a recital by Oscar Saenger's Opera Class drew a capacity audience of attentive listeners. A lengthy and interesting program arrangement of acts and scenes from several operas served to bring to the fore some very excellent voices, which reflected in their delivery the work of the master trainer. The outstanding participants of the evening for voice and histrionic ability were the Samson of Frank O. Barden, the Delilah of Ethel Hottinger, the Marguerite of Sylvia Peterson, the Faust of Stephen Carrier, the Carmen of Marie Simmink, the Don Jose of Carleton Cummings, the Escamillo of Birger Beausang, and the choral work, too, was very commendable. All are entitled to a large measure of credit. The baton in the hands of Mr. Saenger impressed mastery in musical technic and stage discipline. He exhibited as the secret of his success inherent sincerity—the keystone of all successful pedagogical equipments, without which no teacher can hope to benefit a student effectively. Helen Chase was most effective at the piano.

HERMAN DEVRIES STUDENT ON EASTERN TOUR

One of Herman Devries' most popular young professional students, Marie Herron, is now on a concert tour of the East. Miss Herron sang recently in Pittsburgh at the Grand Theater. This gifted soprano sheds added luster on her prominent instructor through the beauty of her song and art. She is winning much success through her rendition particularly of the Valse from Romeo and Juliet and the Jewel Song from Faust.

ABERNETHY PUPILS HEARD AT THE BUSH

A fine program was presented by summer master class students of Emerson Abernethy, well known baritone and voice teacher, at the Bush Conservatory, July 29. Those taking part were Lewis Niven, George Johnson, C. A. Swanson, Mr. Baar, the Misses Fields, Ryan and Gilmore. Operatic arias from Forza del Destino, Rigoletto, Don Giovanni, Mignon, Il Trovatore, Pagliacci, La Favorita and La Traviata, were well delivered by the participants. Mr. Abernethy joined Miss Gilmore at the close of the program in the duet from Traviata.

AMY KEITH CARROLL VACATIONING

Amy Keith Carroll, clever publicity manager of Bush Conservatory, is vacationing at Mackinac Island, from

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where she sends "breezy greetings." Mrs. Carroll is enthusiastic about that "breezy island," where she and her party witnessed the finish of the big Chicago-Mackinac regatta.

MRS. HERMAN DEVRIES' STUDENTS PRAISED

Mrs. Herman Devries has received the following letter from William A. Parson, well known composer, lauding the efforts of her two young and successful students, Edith Orens and Helen Derzbach, in Hansel and Gretel, at St. Louis:

My dear Mrs. Devries: July 30, 1925.
No doubt you would like to have an expression from me as to the work of the Misses Orens and Derzbach.

Perhaps I can express myself best by saying—if Engelbert Humperdinck were still with the living and able to view our wonderful production of Hansel and Gretel, with Miss Orens and Derzbach in the title roles, he would, I am sure, feel that his pet was at last given as he had intended it should be.

Both have taken a large place in my heart and their future successes will be of great interest to me. They can be thankful of your careful guidance.

Yours sincerely,
(Signed) WM. A. PARSONS.

ARTHUR BURTON VACATIONING

After a busy season, Arthur M. Burton has closed his vocal studio in the Fine Arts Building and taken Mrs. Burton and himself off to Estes Park, Colo., where they will spend the month of August. They will return to Chicago on Labor Day and Mr. Burton will resume his teaching on September 8.

AMERICAN CONSERVATORY SUMMER SESSION

On August 7, the 39th summer session of the American Conservatory will be a thing of the past. In every respect

RAVINIA OPERA

(Continued from page 5)

ous plaudits of an enthusiastic audience. A very big night for Ravinia, for its management, and for all concerned with the fine ensemble of the performance!

SYMPHONY CONCERT, JULY 27

The regular Monday night symphony concert under the direction of Eric Delamarre brought forth as soloists Ina Bourskaya, the exotic contralto of the Ravinia Company, and Philene Falco, soprano.

LOVE OF THREE KINGS, JULY 28

With that unmatched cast heard previously and including in the leads Bori, Martinelli, Danise and Lazarri, The Love of Three Kings had another repetition, July 28.

LA BOHEME, JULY 29

The first performance this season of La Boheme gave another opportunity to Marie Sundelin to appear in a stellar role—that of Mimi, which she sang with fine tonal beauty, good phrasing and understanding. She looked charming to the eye and acted the role with conviction. She was much feted by a well pleased audience and made a decisive impression on her listeners. Mario Chamlee sang magnificently the role of Rodolfo. It has been a long time since we have heard the Racconto sung here with such feeling and such luscious tone as on this occasion. Chamlee brought down the house after his first solo and throughout the evening he gave unalloyed pleasure to the ear. The return of Chamlee to Ravinia has added lustre to the company in which he is counted among the most popular artists. His conception of Rodolfo was marked with new ideas, well-thought out and showing that besides a remarkable voice Chamlee has also many other qualities, the foremost being great intelligence.

Margery Maxwell was a very vivacious and well voiced Musette. The Waltz Song was rendered by this young artist with dash, and she brought forth forcibly the note of gayety, which had been somewhat lacking in the performance until Miss Maxwell made her appearance on the scene. Giacomo Rimini was a handsome Marcello, whose singing made his performance meritorious in every respect. The other two Bohemians were Leon Rothier and Louis D'Angelo and they both matched the comedy and the singing of the other two, and with such a quartet the performance had a fine rendition. Paolo Ananian, in the double part of Benoit and Alcindoro, was sufficiently funny to disclose high class comedy, and words of praise are also in order for Agnini, who made the chorus and supers act as so many principals.

Papi had the baton and used it most forcefully even when the first violins would not always respond to his wishes.

SAMSON AND DELILAH, JULY 30

Samson and Dalila was repeated, with Bourskaya reappearing as the most famous hair clipper in biblical history and Martinelli in the role of one of the strongest men that had come on earth since Atlas. Bourskaya, an exotic creature, is so seductive as Delilah that one really pardons Samson for losing his heart to such a resourceful woman. Vocally, the part suits her well and she won the plaudits of the public after her various solos. Martinelli is always in fine form when cast in a heroic role, and that of Samson may well be counted among his most interesting interpretations. His singing brought pleasure to his listeners, who feted him properly by showering him with thunderous plaudits whenever opportunity permitted. Giuseppe Danise was a noble High Priest both as to voice and action. Leon Rothier did much with the small role of the Old Hebrew, likewise D'Angelo with that of Abimelech.

Hasselmanns wielded the baton with understanding and reverence for the score.

MARHTA, JULY 31

A repetition of Martha gave another chance to hear Florence Macbeth in one of her best roles. Macbeth is one of the most popular singers now appearing in America. Her career, which has been followed by many music-lovers as well as opera and concert-goers, has not been meteoric. Step by step she has grown in her art through hard work and desire to please the public as well as herself. The value of an artist is found by the management in the number of seats that are bought for the privilege of hearing a favorite, and Macbeth's box office value is uncontested today. This

the session has been a noteworthy one. Not only was the registration the largest on record, but also the array of brilliant talent and remarkable display of scholarship were the themes of wide comment.

The master classes of Josef Lhevinne and Delia Valeri, nationally featured in the musical events, are being attended by throngs of professionals, teachers and advanced students from all parts of the country. In the repertory classes of Josef Lhevinne were performed the masterpieces of piano literature, including the great compositions of Bach with arrangements by Busoni, D'Albert, Tausig, the later sonatas of Beethoven, the most formidable works of the romantic and modern composers, not to forget the great concertos of Beethoven, Chopin, Liszt, and others.

In the repertory class of Delia Valeri were sung the arias of the great operas, oratorios and art songs of the various nationalities. But while these master classes drew a large measure of attention they were by no means the only feature of the session. The teaching time of the members of the regular, eminent faculty was crowded with eager students in all the various departments.

A special feature of the session were the numerous recitals by members of the regular faculty and artist-pupils at Kimball Hall. These were as follows: Hans Levy, piano recital; artist-pupils of Delia Valeri and Heniot Levy; Hans Hess, cellist, and Louise Hattstaedt-Winter, soprano; artist-pupils of Delia Valeri; Mildred Anderson, contralto; Jacques Gordon, violin recital, assisted by Josef Brinkman; Silvio Scionti, pianist, and Elaine DeSellem, contralto; artist-pupils of Josef Lhevinne; recital by members of the Public School Music Department. JEANNETTE COX.

tribute should have been written long ago, as she also draws at the Auditorium in Chicago as everywhere else.

Ina Bourskaya was Nancy and Chamlee was cast as Lionel. Lazzari repeated his performance of Plunkett which leaves nothing to be desired. Hasselmanns conducted.

FEDORA, AUGUST 1

The first performance this season at Ravinia of Giordano's Fedora was given on Saturday evening, August 1, before a crowded pavilion. Rosa Raisa essayed for the first time in her career the trying role of Princess Fedora Romanov. Martinelli was Count Loris; Danise, De Sireux; Margery Maxwell, Countess Sukarev, and the balance of the cast up to the high standard of the Ravinia Company. A review of the performance will appear in these columns next week.

RENE DEVRIES.

John Brown to Manage Carnegie Hall

John Brown, at one time business manager of the Metropolitan Opera House, later Eastern representative for the Chicago Opera and then manager of the recording department of the Columbia Graphophone Company, has been appointed manager of Carnegie Hall, succeeding Clarence C. Smith, recently retired. Mr. Brown has already taken up his new duties.

Aida by La Scala Grand Opera in Philadelphia

The La Scala Grand Opera Company, Francesco Pelosi, director general, is giving a gala outdoor performance of Aida at the Philadelphia National League Park, tonight, August 6, under the auspices of the University of Pennsylvania Summer School. Bernardo de Muro is announced for the leading role.

Mildred Perkins with Minna Kaufmann

An announcement has just been received to the effect that Mildred Perkins has been made chief assistant to Minna Kaufmann. Miss Perkins has had considerable experience in operatic companies both on the Coast and here in the East. For the past five years she has confined herself almost altogether to producing operatic acts for the large

feature picture houses, and also was the one who held the auditions for the Alexander Pantages circuit, which is one of the largest vaudeville circuits in the West. This is very important work and Miss Perkins made quite a reputation for herself in this line. She is fortunate in entering the list of New York teachers in association with such a splendid studio and personality as Mme. Kaufmann's.

Hartmann on Vacation

Arthur Hartmann, violinist, who has been teaching in New York for the past season, has just left with his family to spend the month of August at Houghton, N. Y. Mr. Hartmann will be back in his New York studio in the middle of September to resume teaching.

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REVIEWS AND NEW MUSIC

(J. & W. Chester, London)

Concerto in F for piano and orchestra. By Alexandre Tcherepnin. (Arrangement for two pianos.) A very brilliant and original work in one movement. Splendidly constructed, vigorous, lofty, noble. One hopes to hear it often!

Album of Modern Bohemian Composers. It contains works by Otakar Šim, Jaroslav Křížek, Alois Hába, Ladislav Vycpálek, K. B. Jírák, Boleslav Vomáčka and Vilem Petřelka (all of these names with accents on many of the letters it is impossible to reproduce without special type.) Much of the music is truly lovely.

(C. C. Birchard, Boston)

The Village Blacksmith. By Samuel Richard Gaines. This is a setting of the Longfellow poem as a cantata for mixed voices with soprano and baritone solos. The music is easy, practical and effective.

(C. C. Birchard, Boston)

From the Hills. By Frederick S. Converse. Under the above title are collected pastels for the piano: Campfires, Lake Solitude, Shadows, The Dancers. The entire work is a bound book of 36 pages. The music is modern in a delicate sort of way, very colorful, effectively expressing the various moods the composer had in mind for presentation. It requires a skilled pianist for skilled performance and ought quickly to make its way into our concert halls. It is music of which America should be proud.

The Lament for Beowulf. By Howard Hanson. This is a chorus for mixed voices and orchestra (or piano),

and a magnificent work it is! Here is real writing, real mastery, ideas of worth set down with understanding and skill. The whole thing is highly effective and impressive.

(Clayton F. Summy Co., Chicago)

Seven Tunes for Tots, by Juan Masters.—These little melodies are to be used to relieve the grind of the exercises and the natural first steps which might prove difficult to the average child. These also have a little two or four line jingle to create the correct atmosphere in the mind of the little tot. More good material!

Work and Play Book, by Mrs. Corsby Adams.—Another volume by a well known personage in Chicago musical life. In this beginner's book Mrs. Adams has worked out what was long her purpose, as she writes, a helpful volume to complete the understanding of the major and minor keys "very early in the pupil's experience." Not only can the student play these tonalities, but there are also blank spaces for the child to write them on. Another point which she hopes to bring out in this book is a skill in sight reading. In other words, as she has stated, her book is for a three-fold purpose—to write, to play and to transpose—and she believes in beginning with this idea firmly in mind as soon as the child understands the rudiments of the piano. The subtitle of her volume is *A Help to Musicians*, and in the hands of the right teacher there is no doubt but that any student of the piano who conscientiously goes through this volume will be greatly benefited.

Mother-Goose Land, by Buena Carter.—A little set of first grade pieces for the piano, with words. Seven tiny numbers with Mother Goose titles. Of course it includes Little Boy Blue and Ride a Cock Horse, Little Bo-Peep, and others familiar to every child. These also carry a familiar verse of the famous little jingles. More splendid teaching material. Some of the best music and ideas expressed today, not only by musicians who limit their activities to beginners' works but also some of our greatest and most skilled, is written for the beginner, and rarely is any music received in this department which is trite and unimportant, only the lack of space forbids lengthy consideration commensurate with its due.

(J. Fischer & Bro., New York)

Mo' Bayou Songs, by Lily Strickland.—These songs are pretty sure to be popular. They subscribe to the taste of the day, being a sort of refined exposition of the Southern idioms just now so much in vogue, and just a little jazzy here and there for good measure. The faint and quaint suggestion of banjo or guitar in the accompaniments is admirable, and adds to the Southern atmosphere. How nice it would be to be comfortable and lazy in the summer heat of the Gulf Coast! If only one could.

(Composers' Music Corporation, New York)

Harp Transcriptions, by Carlos Salzedo.—This series includes such old favorites as Believe Me, if All Those

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MARIE RAPPOLD

"The audience which was both large and intelligent, clearly liked Miss Fitziu's spirited and vigorous interpretation."

—New York Post.

Endearing Young Charms, My Old Kentucky Home, The Last Rose of Summer, Annie Laurie, and Deep River. It is quite needless to call attention to the excellence of the work, the good taste, the reverence for the originals and the absence of all excesses in these welcome transcriptions.

(Oliver Ditson, Boston)

Slender Your Hands, by Alexander MacFayden.—The poem is by Joyce Kilmer, a delicate, tender work, and to it Mr. MacFayden has set a lovely melody. It is rare that the reviewer has the pleasure of commenting upon music so excellent, and it is impossible to find words to describe it. The best one can do is to advise the reader to get a copy. He will not regret it.

(G. Schirmer, Inc., New York)

Two Poems for voice, by Franco Leoni.—The titles are: The Secret of the Stars and Vesper Bells, both verses being by Edward Lockton. The music is extremely simple, easy, spontaneous and effective. It is written without effort or affectation, the outpouring of natural inspiration, and is quite a relief in these days of seeking after sensational effects. Both songs are short and unpretentious.

Love of Yesteryear, song by Oley Speaks. Transcribed for violin and piano by A. Walter Kramer.—This beautiful song makes a most effective and impressive violin melody as arranged by Kramer. It lies well for the violin and may be played all in the first position, though other positions are marked for expression. A good teaching piece for tone work.

White Ships, by Frank H. Grey.—A song of popular type and quite effective.

Humoresque, Melcombe, A Sailor's Piece, piano composition by H. Balfour Gardiner.—The first of these is a brilliant and difficult composition covering eleven pages of print. It is picturesque and modern. Melcombe is of a quiet melodic type and very original. A Sailor's Piece is of the robust plebeian character so much affected just now in modern England.

Prelude IX, for violin and piano, by Samuel Gardner.—A most brilliant and effective piece of chromatic writing. A splendid concert piece, but also a splendid teaching piece. It should meet with high favor.

Valse Pathétique, for violin and piano, by Maurice Baron.—An effective violin piece of popular nature and moderate difficulty. It is well written and attractive.

Rondeau Provencale, arranged for piano by Angela Diller and Elizabeth Quaile.—The original is by Henri Louis Blanchard, 1778-1850. It is a simple, pretty little piece of very moderate difficulty.

Romantic Study in Double Notes for piano, by Harry R. Spier.—A very good piece, decidedly difficult, a real study. Students will derive benefit and pleasure from it.

National Music League Planning Activities

The National Music League, Harold Vincent Milligan, director, and Vera Bull Hull, associate director, is laying plans for a busy season in every direction. Its chief mission will be to serve the musical field, the young artist and student. The latter will have the opportunity to join the League for the purpose of enjoying the privilege of students' rates to most of the concerts of the season, as well as the concerts given by well known artists to which the League membership is entitled. At the close of last season there was a membership of at least 8,000, which represented a very substantial enrollment of school children as well as music students, and this season arrangements have been made to include club members who for \$2 annual dues will receive the same privilege, it being understood that the special rates apply as long as there is a supply of tickets.

The direction again emphasizes the fact that the National Music League is not a managerial agency and frequently cooperates with the different bureaus, but it is incorporated as a medium between the well-equipped young artist and those who are in the field for good reliable art within a reasonable figure. These artists are available all the way from \$10 to \$250, according to their experience and skill, but the League refuses to exploit mediocrity, recognizing the difference between young artists whose value is smaller on account of being new in the field and unknown by reputation.

The League therefore expects cooperation with the vast number of clubs, not alone musical but also those who at times enlist musical talent, and expects thereby to open a large and healthy field and to enlarge the musical public of the United States at present estimated to be only about two per cent of the population.

To represent a clearing house for the young artist will be one of the greatest undertakings of the League. It will supply them free of charge with all manner of information—the names, addresses of teachers, accompanists, managers, musical organizations, and piano and musical instrument manufacturers or dealers.

The general housing condition in New York City is a great problem, and more especially the housing of students and young artists. The League's Housing Committee will aid patrons, parents and young students in solving this problem.

The League has been the greatest force in abolishing the "dead head system." It also discourages all gratuitous services by artists and students, believing even a nominal fee makes a student or young artist more self-respecting.

Diaz Sings Beloved at Dutch Treat Club

Rafaelo Diaz, Metropolitan Opera tenor, recently was a guest of honor at the Dutch Treat Club, upon which occasion he graciously consented to sing several numbers, among them Silberta's Beloved, with the composer at the piano.

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Edwin Hughes Pupil Scores Another Success

Lalla Thomason, a remarkable artist pupil from Edwin Hughes' studios, gave the fourth recital of the Summer Master Class Series on the evening of July 22. Miss Thomason has added to her credit a long list of successes this past season, including appearances at the Studio Club, the Women's Philharmonic Society in Carnegie Hall, and the Texas Club at the Plaza Hotel. In every way her recital maintained the high standard set by Edwin Hughes' pupils who are heard on the concert stage all over the country. The Allegro from Schumann's *Faschingsschwank aus Wien* made a brilliant opening number, and Miss Thomason's big technic, authoritative style, and artistic poise did justice to its requirements. A group of modern numbers followed—*Clair de Lune* by Debussy, and the Romance, op. 42, by Grunfeld, in contrast with an unquestionable interpretation of the Rhapsodie in C major by Dolmányi, full of vivacity and intelligently applied energy. For her second group she chose two Chopin numbers, D flat Nocturne and G minor Ballade. Her exquisite delicacy of nuance and smooth, velvety tone made these compositions a delight to listen to. Her interpretation of Gabrilowitsch's Caprice Burlesque, which followed, displayed not only temperament and technic but also an assurance of her efficient and sincere musicianship. The African Fantasie by Saint-Saëns is a severe test of rhythmic surety. Miss Thomason possesses the unusual capacity to bring out subtle variations of rhythms, and with Mr. Hughes at the second piano, playing the orchestra accompaniment, the ensemble was perfect, sparkling with entrancing animation and marked with rhythmic sense beyond comprehension. A large audience, including many prominent musicians, insisted upon encores, and among them Debussy's *Golliwogs' Cake Walk*.

Miss Thomason is a finished pianist and shows the results of well directed study and conscientious training, characteristics which are found in all Hughes' pupils. An entire program was played by Alton Jones on July 29, and Mr. and Mrs. Hughes will close the series with a two-piano concert on the evening of August 5.

Mario's Great European Success

Immediately after the great success of Queena Mario at the operatic season in Paris at the Gaiety Theater, it is reported that this American artist was approached by three impresarios, i. e., from the Monte Carlo Opera Company,



QUEENA MARIO,
at the Grand Prix race at the Auteuil.

the Brussels Opera Company and the Liege Opera Company, all of whom wished her to appear in opera next year, which she unfortunately cannot do on account of her engagement with the Metropolitan Opera Company. Miss Mario received a tribute from Carmille Bellalige, the music critic of the *Revue de Deux Mondes*, who was a life long friend of Verdi and Gounod and was in constant touch with the former when he wrote Falstaff. Following Miss Mario's appearance in Falstaff this distinguished critic said: "You are the only singer since Patti who reminds me greatly of her, not only in the quality of your voice and the manner of using it, but also in your charm." The accompanying snapshot of Miss Mario shows her at the Grand Prix race at the Auteuil, the famous course in the Bois de Boulogne.

Goldman Band Concerts

Edwin Franko Goldman and his band are continuing to attract large audiences to the campus of New York University. The carefully arranged programs containing works by old and modern classics have established Mr. Goldman as a musician of high ideals. The seventh week of concerts, from July 27 to August 2, inclusive, offered a variety of compositions. On July 27 there was an English program, with Helena Marsh as soloist. On July 29 a symphonic program was rendered with Waino Kauppi as soloist. On July 31 there was a Wagner-Tschaikowsky program, again featuring Waino Kauppi as soloist. On August 1 a miscellaneous program was given with the popular cornetist, Mr. Kauppi, as soloist for the third time in a week. On August 2 followed another miscellaneous program with Lotta Madden as soloist. At each of these concerts encores were demanded, the audiences sending special requests for Mr. Goldman's stirring marches and other compositions which have become popular. These concerts will be continued until August 23.

The Steinert Concert Series

The announcements of the Steinert Series of Concerts, under the direction of Albert Steinert, are as follows: Mr. Steinert will conduct five series, four of five concerts each, at Symphony Hall, Boston; Albee Theater, Providence; Mechanics' Hall, Worcester; Woolsey Hall, New Haven, and one of four concerts at the New Bedford Theater, New Bedford. On three of the courses—Providence, Worcester and New Haven—there will be an extra concert of Sousa and his Band. The artists engaged for the various series include the Philharmonic Orchestra, Willem Mengelberg, conductor; Roland Hayes, Maria Jeritza, Yolanda

MUSICAL COURIER

Mero, Jacques Thibaud, Boston Symphony Orchestra, Serge Koussevitzky, conductor; Reinhard Werrenrath, Rosa Ponelle, Guy Maier and Lee Pattison, Will Rogers and the De Reszke Singers, Toti Dal Monte, and Mme. Schumann-Heink.

A Bowie Artist-Pupil Highly Praised

Carolyn Chrisman, who has been teaching singing during the last two years at the Louisville Conservatory and has appeared in concerts both in Louisville and in New York,



CAROLYN CHRISMAN,
soprano, artist-pupil of Bessie Bowie, recently soloist of the
Kentucky Federation of Music Clubs.

had the following high tribute paid her voice and art after her latest appearance in Glasgow, Ky., on May 27, when she sang before the Kentucky Federation of Music Clubs. The Glasgow Times said: "A very large and appreciative audience greeted Miss Chrisman. Her program was a varied one, and gave a wonderful play to her glorious voice, which has remarkable volume and range, with bell-like clearness and sweetness. Her interpretation was sympathetic and true, while her voice control and rendition were all but perfect. There was never a false note nor harsh break in the entire program. She swayed her hearers at will, and each was sorry when she was through. There was a pathos, a plainness in her every song, that went straight to the heart and lingered there. Such a beautiful, such an enjoyable concert as this was a fitting close to the most successful meeting in the history of the Kentucky Federation."

On May 5, during Music Week in Louisville, Miss Chrisman sang on two days' notice, representing the Louisville Conservatory of Music. She gave the following interesting program, for which she received great praise: *Un verde praticello senza pianta*, by Wolf Ferrari; *Nina*, Pergolesi; *In quelle trine morbide*, Puccini; *Charity*, Richard Hageman; *Pierrot*, Dagmar de Rybner; *Morning*, Max Bruch, and *Floods of Spring*, Rachmaninoff. Miss Chrisman also had much success when she sang the part of Dame Fixit in the recent performances of the Arts Club operetta, *Princess Pep*.

Choral Performance at Northampton School

A choral performance of outstanding excellence was recently given by the chorus of the School of Music Pedagogy of Northampton, Mass., under the leadership of Ralph L. Baldwin, director of the school and well known to New York through his conducting of the Mendelssohn Glee Club. The chorus, composed entirely of supervisors of music in the public schools, was notable for unanimity and precision of attack, certainty of dynamics and beauty of tone, also for sparkling crispness of enunciation and spirit. The chorus was assisted by the school orchestra under the able direction of Clarence Wells, supervisor of music, Orange, N. J.; Frederick A. Taylor, of Quincy, Mass., violinist; Florence M. Calby, of Boston, cellist; and Charles B. Beach, of Hartford, baritone.

Ethel Hottinger in Recital at Saenger School

On July 17, Ethel Hottinger, one of Chicago's favorite artists, gave a song recital at the Oscar Saenger Summer School. Her well selected program contained a variety of songs from some of the best American, French, German and Italian composers. Miss Hottinger has a beautiful voice which she uses with such consummate skill as to bring out every nuance of the songs. Her mezzo voce is particularly beautiful. In the aria *Lieti Signor*, from *The Huguenots*, she not only displayed a wealth of tone but also showed much histrionic ability. Her beauty, stage presence and art promise to carry her far in opera. A large audience showed appreciation by demanding many encores, to which Miss Hottinger graciously responded. Helen Chase gave splendid support at the piano.

Torpadié, Henry and Biden in Joint Recital

Greta Torpadié, Harold Henry and Sydney Biden gave a delightful concert at Manchester, Vt., on July 22. The audience was large, brilliant and enthusiastic, and so the concert was artistically and socially a complete success. All three artists were in best form, and the program was delightful. Madeline Tucker and Mrs. Arthur Holden, artist-pupils from Harold Henry's summer class in Bennington, supplied beautiful accompaniments for the two singers.

I. S. C. M. President Goes to Venice

Emerson Whithorne, president of the American section of the International Society for Contemporary Music, sailed for Naples on the *Conte Verdi*, August 1, to attend the International Festival to be held in Venice, September 3 to 9. Mr. Whithorne's symphonic poem, *In the Court of Pomegranates*, was played by the Colonne Orchestra in Paris at the Salle Gaveau on June 20, with marked success.

Oscar Saenger Off for South America

Oscar Saenger, having concluded the most successful summer season he has ever had in Chicago with an operatic dress rehearsal given by his pupils on July 30, immediately started east, and sailed from New York for South America for a rest and change. He will return to New York to resume his teaching on September 21.

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The deadliest bore in the world is the critic who thinks he is always right.

Those music lovers who do not believe in modernistic compositions are free to disbelieve. But why do they get so angry about it?

Patriotism no longer is a good reason for staying away from the Wagner operas. Ignorance is a pardonable reason. Indifference is an inexcusable reason.

Laughter is said to be unknown among the Veddas of Ceylon. American comic opera managers now have a market for some of their recent productions.

The London Times was ungallant enough the other day to say "In a chorus, one man singing for all he is worth can equal half a dozen women relying on each other's support."

Jerome Hart, who has charge of things musical at the Majestic Hotel, has had the happy idea of reviving The Beggar's Opera in chamber opera form. At the performance on August 12 a number of the original American touring company will be in the cast.

Word comes from Milan that Turandot, Puccini's unfinished opera, will be presented at the première exactly the way he left it, without the final love duet. After the première, however, it will be given as completed from Puccini's sketches by a musician whose name is to be kept secret for the present, and will be published as a complete work.

Rarely has a conductor made so instantaneous a hit in New York as Fritz Reiner, the Cincinnati leader, did upon his first appearance here at the Stadium concerts last summer. During his two weeks as guest conductor he regularly attracted large, enthusiastic audiences, and won the highest critical appreciation of the press as well. One regrets that he is to be here only one week this season, beginning next Monday.

Frank Waller, who is winning a great deal of favorable comment from press and public alike for his conducting of daily concerts at the Zoo, Cincinnati, which take the place of the usual summer opera season there, had the bright idea of giving an American Composers' Evening on Sunday, July 26. Mr. Waller conducted Sowerby's overture, Comes Autumn Time, the same composer's Irish Washer-

women, and Hadley's In Bohemia overture. Two American composers led their own works, Ewald Bernard Haun presenting An Arizona Legend and Indian Scherzo (Two Panels for Orchestra) and Paul White his overture, To Youth. There was a capacity audience and great enthusiasm throughout the evening. This idea of Mr. Waller's is something that other conductors of summer series might do well to adopt.

This week New York is having a chance to see Rudolph Ganz conduct for the first time, and he has more than come up to expectations. A great majority of conductors have themselves come up through the school of practical orchestral playing, but here in America we have three conspicuous examples of those who have stepped successfully from the bench to the conductor's stand. Stokowski was an organist as a young man, while both Ganz and Gabrilowitsch had been conspicuous as pianists for many years before they turned to conducting.

Nikolai Sokoloff had a very successful week at the Stadium concerts from every standpoint, ending on Sunday night by drawing the largest crowd that ever attended one of the regular Stadium concerts at which no special feature was offered. One impressive thing during the week was the performance of the hackneyed Pathétique of Tschaikowsky on Friday evening. By eliminating the over-sentimentality with which so many conductors handle this work—the playing time was ten minutes short of the average performance—he showed what real vitality there is in it.

Summer opera as represented by Aida, given at Ebbets Field last Saturday, the first performance in the free municipal open air opera series, set a standard that no other production in this vicinity has reached for several years past, thanks to the fact that, though promoted by city officials, Philip Berolzheimer, City Chamberlain, in direct charge of the project, had the good taste to keep the affair entirely free from politics and to let an experienced operatic expert like Josiah Zuro have full charge without interference. A news notice of the performance will be found on another page of this issue.

The London Musical News and Herald, poking gentle fun at the press story that Charlie Chaplin is not only to compose the music for his new film, The Gold Rush, but also to conduct at the New York première, remarks: "Anyway, most of us would take a little trouble to see Charlie conduct!" Speaking for ourselves, we certainly would, and we would take still more trouble to see him play the fiddle. The L. M. N. and H. is evidently not aware of the fact that Mr. Chaplin, if not the sole specimen in the world, is one of the exceedingly small number of left-handed fiddlers.

The director's report to the British Broadcasting Company shows an excess of revenue over expenditure up to March 31 amounting to £84,857, or nearly \$424,000, after providing for depreciation, income and corporation profits tax, and contingencies, including £10,000 for the employees' provident fund. After paying the regular dividend of 7½ per cent., the surplus is being used for expansion purposes. The British Broadcasting Company gives the public as much high-class music as possible, including classical and modern symphony concerts, recitals, chamber music concerts and the like, and it pays respectable fees to the artists it engages to do this work.

CHARLES W. CLARK

At the moment of going to press there comes news of the sudden, tragic and unexpected death of Charles W. Clark, internationally known baritone and teacher. Mr. Clark died in his seat at a theater where he had gone with Mrs. Clark. Mrs. Clark, retaining her self-possession to a marked degree, escorted the body home. Only a few minutes after arrival there the strain proved too much for her. She suffered a stroke of paralysis and died without regaining consciousness. Charles Clark, besides being a magnificent singer and a teacher of first rank, was an honest, upright Christian gentleman with a host of friends who mourn his untimely death. A sketch of his career will appear in next week's issue of the MUSICAL COURIER.

JENO HUBAY

As the MUSICAL COURIER goes to press, word comes of the death of Jeno Hubay, celebrated Hungarian violinist and composer and director of the Hungarian National Conservatory, Budapest, which occurred July 13, on his estate at Locz, Czechoslovakia.

A HISTORIC DATE

Among the many incidental items printed in the Musical Courier's extended reports of the N. F. M. C. convention at Portland, Oregon, was one of three lines which signaled an event which should mark a milestone in the history of American opera: "The Federation signed a contract Friday with Fortune Gallo for a tour next season of the opera, *Algala*, by Franco de Leone."

The contract had been pending for some time. The tour had been tentatively announced by Gallo, depending upon the amount of interest evinced by individual clubs of the Federation. There were many pessimistic skeptics who did not believe American women could be interested in sufficient number in anything American to make the tour feasible. However, the contract was signed. The date of signing was June 12.

Historic date! It is a sort of signing of an American operatic declaration of independence. It would seem to say in so many words: give us American opera, opera by an American, opera in English. It is to be hoped that *Algala* proves so successful that it will take its place in the regular repertory and not need a special company, special contract, and special patriotic stimulation for its support.

We cannot be blind to the fact that this is what this contract really means. Gallo has his own successful company which gives performances of the standard repertory throughout the length and breadth of America. He could easily include *Algala* in his repertory—or any other American opera—if he thought it would pay.

But he knows it would not pay. He knows that every performance would be a loss, and, of course, the operas that can be given by such a company must always be the operas that draw. (Let us hasten to add that this is being written without consultation with Gallo. We are assuming these statements to be self-evident fact. If we are wrong, Gallo can correct us.)

One is led to wonder why American patriotic fervor and mass endeavor cannot be led to support American works and American artists by the simple process of buying tickets. In other words, if there is enough enthusiasm for the cause to make a tour of an American opera with a special company possible, why would there not be enough enthusiasm to assure patronage of the same opera if it was given by the regular company as one of the regular repertory?

The answer lies no doubt within the realm of the psychology of mass action and individual action. Acting as a unit we Americans are sufficiently enthusiastic for the cause of American art to furnish guarantees for its support, but we are not sufficiently enthusiastic to be depended upon to bestir ourselves to individual action at a particular moment no matter what the personal inconvenience to ourselves.

That is the difficulty that has been faced by promoters of art in America from the very beginning. If a "course" of concerts is proposed, or a "season" of opera, guarantees must be raised in advance, for, in spite of definite promises and fixed assurances, when the time comes the average individual will suit his own convenience and taste, with the result that the big drawing cards will be oversold while the lesser cards will be so much undersold that the "course" taken as a whole must face an inevitable loss.

Will Americans ever be aroused to the point of supporting, as individuals, works by Americans because they are by Americans? And if such a thing could be brought about would it be desirable? Certainly not!

The present system serves to offer native goods in competition with foreign goods, and in competition with each other, and leaves ultimate success to the merit of what is offered. The fault of the system—and it is a fault that we must continue to strive vigorously to correct—is that it does not offer sufficient American-made goods (works or artists) in a sufficiently attractive manner. The American work and the American artist is still generally at a disadvantage. It is hard to be patient, but it cannot be denied that there is gradual improvement, at a rate that is becoming more rapid.

A great deal will depend upon the success of Gallo's undertaking. If it is so successful that it proves a demand for American opera, no doubt other operas will be tried out in a similar manner, and some of them will win such popular favor that they will take their places beside the works of Puccini, Verdi, Gounod and Bizet in the regular repertory.

VARIATIONS

By the Editor-in-Chief

Stephen Leacock, that delightful humorist, once wrote a little volume called *Who Is Also Who*, but we noticed at the time to our regret that he had omitted from his list of famous personages several musical ones who are just as much who as those in other walks of life who rank as who. Some of those whom Mr. Leacock neglected we have been investigating during our current vacation and here are the results of our researches:

Jones, B. Cheever: Born Buckboard Junction. Morose disposition as a child, especially when prevented from making unpleasant noises with tin cans, slate pencils, etc. Displayed musical talent by pumping the organ at church with one hand, holding a dime novel in the other, and reading without the slightest rhythmic disturbance of his pumping. Sent to a local conservatory, where as a consequence of his ability at pumping he was set to practising the double bass. After six months' study was able to imitate upon his instrument the purr of a pleased horse fly and the chromatic buzz of the same insect when disappointed after biting into a particularly bony horse.

Took a diploma at the conservatory when no one was looking. At the age of sixteen showed fondness for the piano and at an Epworth League entertainment played Chopsticks as a duet with his sister. When aged eighteen went on a concert tour as ticket taker for a ladies' orchestra. Plays upon the snare drum, bones, Kazoo, jew's harp. Makes characteristic noises by blowing blades of grass, and by rattling a lead pencil against his teeth. Hums at his work, which is that of a carpenter and joiner. Resides in Buckboard Junction, where he is referred to proudly by the townsfolk as "an elegant musician."

Sleepyhead, Obadiah, aged 47 but looks 102. Extremely somnolent during boyhood. Could not catch baseball when thrown at him with moderate force by other boys. Slow runner. At age of seven first wore spectacles and never discarded them afterwards. Noted all through early youth for obeying his mother and upon request giving the names of those of his comrades who stole apples and threw stones at passing peddlers. Wore knickerbockers after the rest of the lads in his class sported long trousers. Took piano lessons and at the age of thirteen knew the meaning of the term "enharmonic change" and was reading *The Musical Notation of the Troglodytes*, in four volumes, even while he was unable to mention by name a single professional baseball player of his home team.

When fourteen graduated from school and took prizes in deportment, needlework and penmanship. Was valedictorian of his class and read essay, *Our Teachers*. At fifteen entered conservatory, walking sideways, a habit of his. Studied piano, but could never play very quickly; preferred meditative to passionate music. Graduated from conservatory at age of nineteen, taking prizes in Delsarte, Ear Training for Children, and Psychic Expression. Had chance to marry daughter of millionaire, but acknowledged to him that he never drank, smoked or swore, and was at once forbidden the house. Wears wristlets and makeup ties. Cannot whistle. Rarely smiles. Present occupation, choirmaster and organist.

Toptono, Mario Pietro: Born in a Florentine vineyard, where his mother was one of the most noted pickeresses. Extremely fond of playing in mud puddles as a youngster. Refused to go to school. Mother repeatedly bought him books, which he pawned in order to have tintypes taken of himself. Was sent to a conservatory, where he liked to stand beside the blonde girls in the vocal class. Refused to be bothered with harmony, history of music, or instrumental training of any description. Joined opera class and learned easily the refrain of the popular tenor arias.

After the first year of vocal lessons was familiar with the fees received by the leading singers of the day, but steadfastly declined to practise scales, study the rudiments of music, listen to symphony, or to make any endeavor to perfect himself in spelling, writing, geography or literature. Always was a good judge of Chianti and spaghetti. Wore the sportiest waistcoats in his village. Made his debut at Santa Macaroni as Manrico in *Il Trovatore* and was acclaimed as the loudest singer ever heard in that operatic center. Was dared by La Scala to appear there in the same role; accepted the dare; triumphed at La Scala by drowning the orchestra with his singing. Eighteen teachers fought over the question of which of them had taught T. his bellow canto. Critics declared that he sang loudly enough to appear anywhere. Triumphed also at St. Petersburg, Smyrna, Bangkok and Lhassa; at the last named city was elected honorary member of the local branch of

Mahatma Teamsters' Union No. 23; was decorated over the eye in Victoria Nyanza, where the enthusiastic Bushmen showered ostrich eggs upon the great singer; received at Seoul the Order of the Large Sea Lion, "whose yelp," said the king, "you can do better than the animal itself." Sang Manrico for twenty-one years and then learned a new part, that of Edgardo in Lucia. Recreation, having himself photographed, reading about himself and hearing compliments upon his singing.

Screechini, Franceschina: Soprano; age uncertain; girth unmentionable; temper, peevish; born that way. At two years of age snarled at every one; when seven buried her teeth in the arm of her grandmother upon being told at church not to change the text of the hymn. Learned to play opera with one finger of the right hand and picking out incorrect basses with the left hand. Fond of taking hot chocolate in bed. Hates all other sopranos. Broke her leg in 1902 rushing downstairs to greet a newspaper reporter who had called to interview her. Forced into bankruptcy in 1904 on the petition of a florist to whom she owed \$6,942 for beribboned wreaths sent to her by her admirers. In 1904 she sang at Covent Garden, where the audience was carried away, some in ambulances. In 1905 was the prima donna bosserina at the Ducal Opera in Casseler-Rippespeer, until she was repeatedly commanded by His Highness to desist. She left Casseler-Rippespeer, having gained largely in reputation and flesh. In 1908 we find her at Covent Garden, looking in vain for an engagement. In 1910 she called on Giulio Gatti-Casazza in New York, but he was out for luncheon, eating veal stewed in Madeira. In 1912 she sent her Casseler-Rippespeer notices to Henry Russell at Boston, who returned them by registered mail. In 1918 she made a trip to Chicago, where she exhibited her costumes to Cleofonte Campanini and offered to give an exhibition of bad temper to prove her quality as a prima donna. Campanini believed her, but gave her a letter of recommendation to his friend, the impresario of the Omsk Opera, in Russia. When last heard from she was traveling rapidly toward Omsk, carrying nine trunks, her temperamental and 220 pounds of personal avoidups.

Sellit, I.: Manager of musical artists. In 1923 managed the greatest artist that ever lived or ever will live. In 1925 managed a greater artist; for 1926 promises an artist who will easily eclipse the other two.

Blassdümmer, Otto: Trombonist. Member Musical Union and Aschenbröd'l Club. Convinced that the world is soured on him. Is soured on the world. Has theory that Richard Strauss is an ignoramus and that Arturo Toscanini cannot conduct. Dislikes automobiles, patent leather boots, and white pocket handkerchiefs. Despises near-beer. In winter member of the Metropolitan Opera House Orchestra. In summer member of Harlem River Band. Has played also at St. Nicholas Skating Rink, Poultry Show, Barnum & Bailey's Circus, annual picnic of the Timothy P. Donahue Association, New York Philharmonic Orchestra, Fall River boats, stenographers' convention, and St. Patrick Day parade. Favorite pastime, pounding a table and saying, "Dot feller Coolitsch down in Washington don't know nodding."

Blassdümmer, Hans: Tuba player; brother of Otto; see biography of same.

Blassdümmer, Rudolf: Horn player; son of Hans. See biography of father.

Blassdümmer, Heinrich: Cornetist; brother of Rudolf; see biography of same.

Jones, William: American composer. Born, but now realizes that it was a mistake. Occupation, none. Pastime, none. Has a theory that if he writes his music on ginger snaps and gives them away to the American public, his compositions may go down.

Blaa, Blaa: Name given by music critic who attended every opera and concert in New York last season. (Note of Editor: the head keeper at the asylum refused further biographical details about the wretched creature.)

A movie theater advertises an act called "Vision de d'Art." It must have been written by the man who came to this country on the La France, caught the la grippe on the way over, and after recovering went to a restaurant and ordered some fromage de Brie cheese and a demi tasse small cup of coffee.

Piano compositions for the left hand are not necessarily morganatic music.

No, Grimhilde, we did not say that the tenor had a faulty middle register and gave a gripping por-

trayal of the agonies of Cavaradossi; we wrote distinctly, "gripping portrayal."

TRAVELING ON THIN ICE

In the London cables of a Washington newspaper one reads of a singing prodigy who has "a remarkable range—three octaves and a semitone." If asked to describe the fifth symphony by Beethoven, the esteemed London correspondent no doubt would say that "it is a great work containing many notes and an E flat."

How to dance the new Charleston is described explicitly by Town Topics:

Step like a gazelle.
Waddle like a duck.
Prance like a thoroughbred.
Jump like a flea.
Hop like a kangaroo.
Crawl like a crab.
Pose like a peacock.
Leap like a panther.
Glide like a snake.
Twist like a trout.
Spring like a tiger.
Look like an ass.

Why not do away with the critics and have musical arbitration?

Under the caption of "From the Cambridge Local Examinations," the Monthly Record for July publishes this:

Q.—"How many symphonies did Beethoven write?"

A.—"Three: The Third, the Fifth, and the Ninth." Poor as the foregoing jest is, it appeared first in this column exactly seventeen years, three months and two days ago.

But of course it was a misprint which caused the Mechanicsville, N. Y., Herald to say: "Paderewski has made a great mane for himself."

Furs and opera clothes are not the only things camphored for the summer. For instance the temporary limbo also harbors these treasures from the critic's winter vocabulary:

"Her (his) voice was in its best estate."

"Beethoven, the giant of music."

"Mighty Bach."

"Sunny Mozart."

"Well merited applause."

"Sustained excellence."

"Lofty flight."

"Impeccable."

"Thrice admirable."

"An impassioned Radames."

"Voiced message."

"Luminous interpretation."

"Searching reading."

"Imperative encores."

"A sinister Scarpia."

"A closely packed house."

"Enthusiasm ran rife."

"Sovereign mastery."

"Majestically broad."

"Broadly majestic."

(In September.) "The season will be one of the most brilliant in the musical annals of New York."

(In April.) "The season was uneventful."

Educational concerts often educate only those who give them, even as popular concerts frequently are popular only with their projectors.

Wagner overlooked one good dramatic situation in the Ring cycle—a meeting between Fricka and Erda with Wotan as the subject of conversation.

European interviewers of Giulio Gatti-Casazza are having their troubles. The work usually runs something along these lines:

"What do you think of the operatic outlook in America, signor?"

"Yes."

"Will Wagner last there?"

"Ah."

"What effect has the modern French tonal idiom on the younger writers of lyric drama?"

"Um."

"Do you consider the present day Italian output equal to that of Verdi, Rossini, Donizetti, Bellini, Ponchielli?"

"Oo."

"Will the literary opera supplant the purely theatrical?"

"Gmph."

LEONARD LIEBLING.

ONE OPINION

G. Jean Aubry, well known French writer on music, had an article in the May Chesterian on Erik Satie, French composer, who has since died. From it the following extracts are taken:

I thought it fair to devote a short chapter to Satie in my book, French Music of Today, a chapter in which I paid homage to the fertile novelty of his Gymnopédies and Sarabandes, and to the humorous character of his more recent works.

A little later, about 1917, I was greatly surprised to hear that some young musicians, and above all some young painters, were talking about Satie. To listen to them one would have imagined that he was nothing less than a master, and even almost the only living master of French music. We had all been to hear Parade, and we, who knew Satie, merely looked upon the work as an amusing divertissement, amusing on account of its rhythms, but extremely poor from an orchestral point of view. Not so, however. We were told that we understood nothing about music, that Parade was a masterpiece, that Erik Satie was the Master, and it was only in his works and according to his advice that one might learn how to improve French music. Apart from Satie, no salvation! We who could remember a time, not long past, when Satie, over fifty years old, begged advice from Debussy and Ravel, in whose company we met him, and for whom he now has only contempt. A suitable title for such a "master" would be the title of a famous book by Léon Bloy, *The Ungrateful Beggar*.

Then a new work by Satie was produced, the chamber cantata, *Socrates*, where poverty fought against boredom. We did not hide our feelings on the subject, and were regarded as simple minded. Darius Milhaud, who is never stupid, but who confesses that he is not always sincere, told me one day that the performance of Parade would stand in the history of French music as a date equally important with that of the first performance of *Pelleas et Mélisande*. If only he had been content to say it to me! But he made the statement in an article, which is all the more regrettable. During this time, fed by snobbishness, by the ignorance of the young, and by the jealousy of the illiterate, Satie's glory (?) was growing. We knew that this growth, like that of a bubble, was the forerunner of its downfall.

The bubble burst. Those who had used the name and some of Satie's "manières" in their endeavor to shake off the glory of Debussy or of Ravel ceased playing that game. One after the other we saw them retire, some frankly, as in the case of Georges Auric, who confessed the extent of his mistake; the greater number silently. A few still tried to revive their falling star. They created a school of four or five embryonic composers, which was named Ecole d'Arcueil, after the name of the suburb where Satie lives; but this last effort drew no followers. This master was nothing more than shadow. Erik Satie is a shadow which has lost its substance, a fate that we had long since foreseen. With that tercet not uncommon to youth, especially to our post-war youth, Satie is now thrown to the dogs. After giving him too much, he is now given too little. One would forget all his work; one would make him pay for his desire to appear so much younger than his age and for throwing stones in larger and richer gardens than his own, instead of cultivating his own, which, though very small, was not without charm.

However, if he had only listened to some of us, his friends before 1916, instead of turning his back on us and allowing himself to be hailed as a prophet by a small group of youths, who only wished to make use of him, he would have insured recognition of his merits for the future. It will probably be many years before these are appreciated again, and before one does justice to his remarkable intuitions of 1884 and to the personal quality of his humor.

It is the end of a legend, of which Satie is today the only victim. It is true that he was not the creator of the legend, but it was due to him alone that it did not become actual fact; he is too subtle not to have been conscious of this, but he preferred to listen to the voices of malicious flatterers; and thus one sees him like an old actor who, because he has once played the part of Napoleon and been applauded by provincials, imagines himself to be really the great captain, but who, looking in a mirror, sees only an old man abandoned in the melancholy twilight of a deserted cafe.

Monsieur Jean Aubry is, to say the least, severe. He certainly felt strongly on the subject, and yet, severe as it is, one is inclined to believe his judgment is pretty nearly correct. Also it is pleasant to see the bubble of such a farceur of music as Darius Milhaud punctured by one of his countrymen. One hopes that M. Milhaud himself is not in truth as insincere as his music.

NEGRO FOLK SONGS

In their new book, *The Negro and His Songs*, Howard W. Odum and Guy B. Johnson have created a study of the subject in which real sympathy is shown with the Negro and a complete understanding of him and his mentality. Few of us realize that only about three centuries separate the American Negro of today from the African jungle and that it is just as likely that he carries some traits of his African ancestry as that we carry some traits of our European ancestry.

The songs in this volume were gathered in Mississippi, Georgia, North Carolina and Tennessee. The Spirituals are of the greatest interest and, as expressions of the life of the race, pathetic. They show nothing but patience for this life, nothing but triumph for the next. The modern Spirituals are not unlike those of slave days except that they include less dialect and imagery. The Negroes themselves prefer the old songs, the verses of which are poetic only in their meaning, not in form or rhyme.

One interesting fact that is brought out is that when Negroes borrow white songs they are modified and adapted so completely that they become common

Negro songs. In them all rhythm is the strongest feature, and if sense has to be sacrificed to rhythm it appears to the Negro a matter of indifference.

One reflects that this is a common property of most popular song poems, all of which are more or less like jingles. Generally there is some suggestion of meaning, but if the sense has to wander, if proper names have to be introduced to fill out the rhythm, it passes as poetic license and is quite satisfactory to the public. A remarkable and notable difference between the popular songs of the Negro and the white seems to be the lasting quality of the former, the utterly ephemeral quality of the latter. The Negroes have created some folk songs for themselves. Have we?

SAYS SIR HENRY, LEAVING

"We had a most delightful time in Los Angeles," said Lady Wood to a MUSICAL COURIER staff writer, on board the Aquitania about 12:15 a. m. on Wednesday, July 29, just as she and Sir Henry were about to sail back home. "People were so kind that it almost made us forget the heat—and that was really terrible. They told us they hadn't had a hot week like that in six or seven years."

The MUSICAL COURIER staff writer smiled a smile. Said he: "I understand that that's the kind of weather they have regularly in Los Angeles—the kind that they haven't had for six or seven years previous."

"Everybody was so kind to us," said Sir Henry. "I never spent a pleasanter vacation in my life. Mrs. J. J. Carter, founder and prime mover of the Bowl concerts, did her utmost to make our stay pleasant, and certainly succeeded. It was delightful to have dinner with Douglas Fairbanks and his wife, Mary Pickford, and to make the acquaintance of Gloria Swanson. They are charming, unaffected people, and Lady Wood and I enjoyed ourselves thoroughly every moment of the time we were in Los Angeles."

"Conducting at the Bowl was a great experience. There was an audience of nearly 20,000 every night of the four that I directed and it was a tremendous inspiration to play for such a number of people. You see, my "Prom" audiences in London are limited to three thousand at the outside, even when the standees are jammed in. And nowhere in the world or in all my experience of conducting have I seen audiences more interested in what was being played for them or which concentrated more upon the music. Then the scene itself is so remarkably picturesque, and the acoustics unbelievably fine for outdoors. I listened to Mr. Reiner conduct two or three concerts the week before I led, with the greatest pleasure. He is a fine conductor. The only concession I thought it would be well to make in the outdoors was never to have the strings muted, and it worked very well. Everybody seemed to like the new English numbers that we played. All of them were well received. I cannot say too much, either, in praise of the orchestra; the standard is extremely high. Of course they knew the regular repertory almost by heart and read the new works that I brought with me so quickly that we had to waste very little time in rehearsals."

"We had a delightful trip going through Canada and the Canadian Rockies. Unfortunately we had to hurry directly back so that we couldn't see some of your interesting cities en route as I should have been glad to, but I do hope to come again next summer. This combination of sight seeing and work, thanks to the kindness of everybody whom we came in contact with, was really the pleasantest recreation period that Lady Wood and I have ever had and I cannot too heartily express my gratitude to everybody in California, especially to Mrs. Carter and to the splendid orchestra."

RAVINIA

The first half of the Ravinia season is over and the artistic success of the enterprise, so well directed by Louis Eckstein and his associates, more marked this year than ever before. The weather this summer has been ideal—neither too warm nor too cold. The attendance has been huge from the first performance. The operas presented so far have been generally well rehearsed and given with star casts. Every member of the Ravinia company must give a good account of himself, inasmuch as, though the management is very friendly with every one, there is at its head an energetic man who wants results and whose desire is to give on every occasion to his patrons the best that money can get.

It was suggested to Mr. Eckstein that for the performance of *La Juive*, given at Ravinia for the first time on Saturday evening, July 25, that the price of admission be raised, as the cast was a most expensive one—Rosa Raisa, Giovanni Martinelli, Leon Rothier, Florence Macbeth and Armand Tokatyan. "No," said Mr. Eckstein, "I cannot raise the prices, as our opera here is for the masses. We want the public to

have faith in us. Notwithstanding the fact that with the house sold out we will lose money, we will live up to our policy and not charge our patrons extra for a performance that probably could not be duplicated anywhere in the musical world."

LICENSING TEACHERS

For many years the question of some system of licensing music teachers has been agitated in this country but no definite results have been arrived at. The government of Prussia, by far the largest state of the German Republic, has just decreed a set of new regulations regarding the licenses of music teachers and great excitement has been aroused by them among German musicians. Our Berlin correspondent, Dr. Hugo Leichtentritt, writes interestingly on the subject:

For many years, even decades, pedagogues and musicians in Germany have pondered the means by which the abuses of musical instruction by ignorant and unscrupulous teachers might be hindered so that musical education in Germany might be purified, reorganized and improved in a progressive sense. These discussions have been going on with constantly growing intensity, and the natural consequence was that the government became interested in the question, all the more since music instruction in Germany is, as it were, public vested interest.

After the war and revolution social aims and methods acquired a still greater weight. Prof. Leo Kestenberg, the musical expert of the ministry of culture and for years actively engaged in all questions concerning the musical education of the people, has been busy formulating the new regulations published a few weeks ago. The directors of the Hochschule as well as other eminent minds were his collaborators.

In accordance with the new decree, every music teacher will in future have to pass an examination on his musical knowledge and aptitude before he will be permitted to give lessons even to beginners. All music schools and conservatories will be placed under the constant supervision of the government and will be forced to obey the new regulations.

What has aroused the excitement of the musicians is not so much these strict rules themselves as the fact that a number of important musical organizations have not been consulted in this formulation and have not been given a chance to state their opinion and to give their advice. These bodies, comprising the Allgemeine Deutsche Musikverein, the Federation of German Composers, the Federation of Concertizing Artists, and others, have now published a protest against the manner in which they have been treated and have at the same time criticized severely the new regulations showing that many of the clauses are unjust and incapable of fulfilling their object.

All leading newspapers, and of course all the musical periodicals, are at present raising their voices, most of them defending the artists against the rather too severe, radical, and, as it seems, frequently unfair measures of the government. What the final outcome of this violent, public quarrel will be, cannot yet be foreseen. It shows, however, what importance is attached to the matter in question by all parties and that the problem of musical education is agitating the public opinion of Germany to an uncommon degree.

FOUR YEARS HERE

Ossip Nemlock, of New York City, sends us the following letter, which he heads, "Americans as Musical People."

Will you kindly permit me to express my honest and trustworthy opinion on the enthusiastic forcibility of the audiences that one gets in America.

I have had personal experience in concert playing, and closely followed the musical progress of Europe for the last decade, and therefore can assuredly speak with the utmost confidence concerning my viewpoint, since my arrival to this country in 1921.

As far as comparative time goes, America has done remarkable strides, since arousing from its obscure slumber of music, and I assert with reliance that it will not be long before the love for the finest music and natural creativeness will be twofold augmented and appreciated.

If only America could boast of a Bach or a Beethoven would not the world instantly recognize them? And besides what an excessive output of good music would follow with immeasurable quickness.

However, creative power and ability this country has in abundance, supported by sterling qualities, and if perpetually followed by the perseverance and seriousness of mind, epoch alone would show its native productiveness.

The audiences that one encounters with here in America are simply astonishing; with what fervour, hunger and eagerness they thrive for the worthy music and how exceedingly keen and boundlessly ardent they are for their musical feast.

Already America prides herself in having the most magnificent orchestras in the world, and this alone is a gigantic achievement, dominating the increasing interest of the very highest musical ideals.

It is true that there are more ancient musical countries in Europe, but in due time this nation will be unsurpassable, for the golden opportunities and its excellence that will lend itself for the newcomer.

One day the United States will be reckoned as one of the leading and glorious musical lands of the world. I shall be the first one to greet and embrace, with all the warmth of my heart, the rising musical Messiah and Prophet of all time.

It is surely very kind of Mr. Nemlock to think so well of America and to speak of her musical progress so patronizingly. Thank you, Mr. Nemlock, in the name of America—and who, by the way, are you, anyway?

TUNING-IN WITH EUROPE

Russia, which has been off the musical map for a decade or more, is making valiant efforts to come back, and, it seems, not without success. From all one can gather from the tales of travelers there is a great deal of activity among the young generation and the stay-behinds, though of course the great talents who belonged to the old order have been definitely lost to Russia with the great army of intellectual refugees. Without its Stravinskys and Prokofiefs and Rachmaninoffs and Medtners, Russia—thanks to some of the older men, the Glazounoffs and Steinbergs, is building up a new generation of composers, among whom, according to almost unanimous verdict, Nicholas Miasskovsky is the one outstanding figure thus far.

There is no lack of young enthusiasts about this new creative circle (deriving its inspiration mainly from the works of Scriabin (it seems) and especially of propagandists whose voices are just beginning to be heard in western Europe. As a result of their efforts, the Anbruch, published in Vienna, and Melos, published in Berlin, have both brought out issues devoted entirely to Russia, while other musical journals, including the Sackbut (London) are beginning to publish series of articles on these younger Russian composers and their works.

What Russia seems to lack, after being drained by emigration of their best, is executive musicians of rank, and frantic efforts have been made to persuade Western artists to try their luck in the Soviet state. Some of them, like Joseph Segti, Egon Petri, Artur Schnabel, Oscar Fried and Otto Klemperer, have made one or more tours and have even met with success. Their message has been accepted, it seems, with rare avidity, as by people starved of all beauty, living in a spiritual desert for years. Absolutely touching are their tales of the old colleagues, struggling faithfully with life, refusing to desert the fatherland in its period of greatest hardship, and of their response to these missionaries of a culture whose flame they have been struggling to keep alight.

In the Rhenish Music and Theater Gazette, Hermann Abendroth, Cologne conductor, has published an interesting account of his trip to Russia, where he conducted concerts both in Moscow and Leningrad. Being anything but a Bolshevik, his evidence may be taken as unbiased; yet it is not devoid of sympathy, and obviously given with a sense of responsibility. Abendroth, as well as others who have returned recently, describes the orchestras as being of extraordinary quality; of the Moscow Orchestra, Abendroth, as an expert, says that the strings fulfill every imaginable ideal. Of the devotion and enthusiasm of these orchestral musicians Abendroth is full of praise. At the end of a strenuous three-hour rehearsal of heavy German music, the Leningrad orchestra insisted on playing the fifth symphony of Tschaikowsky, just to learn the German conductor's interpretation of it!

Neither war nor revolution has been able to destroy the quality of the players nor their discipline. The same is true of such bodies as the singers of the former Imperial chapel in Leningrad, and of the opera houses in both cities where magnificent performances of standard operas and ballets may now and again be heard and seen.

It is true that, following the general official attempts to "communize" art, some of the operas dealing with the "depraved morals" of kings and such-like, have been revised to suit the current revolutionary taste. Tosca has been rechristened as The Battle Around the Commune and The Huguenots produced as The Decembrists. There has even been a communist ballet called The Bolsheviks, but none of these childish experiments of mixing art with politics have any permanent success.

Abendroth tells, by the way, of a performance

The librettist had constructed a sort of a Chinese Cavalleria Rusticana, and the composer committed the fatal error of confusing Japan and China in his score. The work did not make a great impression. The authors are not untalented, and their next opera, written under more favorable circumstances, may prove more satisfactory.

P. B.

Miscellaneous

KRENEK—"ADVISORY INTENDANT"

CASSEL (GERMANY).—Paul Bekker, well-known German critic, who has recently been appointed Intendant of the Cassel Opera, has engaged Ernst Krenek, young Viennese modernist, for the post of "artistic adviser" to that theater. Krenek has just completed his first ballet composition; it is entitled Mammon and based upon a scenario by Heinrich Kröller, ballet master of the Vienna and Munich Operas. The

of Strauss' Salome in Moscow, divided into two acts (!) because, it was explained, the Russian public would not sit quietly for more than one hour at a stretch. The great number of children at the opera, Abendroth says, is a feature that arouses the attention of the foreigner.

There is apparently no real want of necessities or even luxuries in Russia, provided you have the money to buy them with. Hardship among the "bourgeois" classes (who after all make only a very small percentage of the population) is due solely to the deliberately harassing cat-and-mouse policy of the government bent on exterminating them and creating a ruling class of "proletarians." Conservatories, like universities, are open only to children of "proletarian" parents; concerts and theaters are filled with workingmen and their families, who, if they are not living a life of comfort, are certainly being initiated into regions of education and art which were entirely closed to them before. Before this new audience in Tolstoy blouses, with only a sprinkling of the old cultured classes or the new profiteers, the artist of high exacting standard would seem to have a fairly hard stand. "Popular" art, the glittering display of the virtuoso, is what wins out in Russia today.

This, apparently, is true especially of Moscow, when the communistic masses are in the ascendant. In Leningrad there seems to be more of the old stock left; there is more real appreciation for music of the higher grade. In Moscow, despite its tremendously swelled population, only the ninth symphony of Beethoven draws a crowded house.

Abendroth made no less than five journeys between Moscow and Leningrad, with all possible comfort, in "International" sleepers and diners, and though slower than before the war, the trains run on precise schedule time. The difference between the two cities in their present state is due largely to the fact that Leningrad is depopulated and comparatively dead; while Moscow, the new capital, is overcrowded in the most appalling degree, with great misery and discomfort as the result. Building, as elsewhere in Europe, has been practically dormant since the war, and Moscow has three million inhabitants instead of its normal one and a half.

Altogether, the evidence of these musical travellers is more cheerful than one is wont to read in the daily press. What Russia must be saved from, politics aside, is its present isolation. It would seem to be the business of artists, cultural bridge builders that are supposed to be, to reach the hand of comradeship across. They may be sure of a welcome, and probably something more.

C. S.

New San Carlo Opera Singers

Fortune Gallo brought with him from Europe a few new singers, including a lyric-dramatic tenor, Franco Tafuro, from La Scala, Milan, and the leading opera houses of Italy and France; Emilio Ghirardini, baritone, also from La Scala and San Carlo opera houses, with a considerable reputation won in Messina, Palermo and Rome; and the baritone, Gioacchino Villa, whose art is recognized throughout Italy and France. These will be added to the large roster of the San Carlo Grand Opera Company's stars for the coming season.

Mr. Gallo started at once to work on preparations for the opera company which appears at the music festival in Asheville, N. C., August 10 to 15. Here eight operas are contracted for: Tosca, Traviata, Haensel and Gretel, Faust, Rigoletto, Boheme, Martha and Trovatore, under the direction of Carlo Peroni and Adolf Schmid.

Immediately following the Asheville engagement the entire company will go into rehearsal for the New York season's opening at the Century Theater, for four weeks, commencing September 21.

McCoy Resigns from Mills College

William J. McCoy, well known Pacific Coast composer and teacher, for the past seven years head of the composition department and teacher of piano at Mills College, Oakland, Cal., has resigned his post there to devote himself entirely to private work in Oakland and San Francisco, and to revising his well known book, Cumulative Harmony, a new edition of which will appear shortly. Domenico Brescia will succeed Mr. McCoy at Mills College.

FOREIGN NEWS IN BRIEF

(Continued from page 5)

piece will be produced in both theaters next season.

B. P.

LISZT'S MEMORY HONORED BY HIS NATIVE TOWN

VIENNA.—Raiding, capital of the new Austrian province known as Burgenland, and birthplace of Franz Liszt, held a solemn celebration in memory of its famous son. A memorial tablet was unveiled on Liszt's birth house, and a bust of the composer as well as a new organ was placed in the church known as Liszt Memorial Church. The bust was donated by the Gesellschaft der Musikfreunde, Vienna. Also it was decided to establish a Liszt Foundation for young and promising composers. Several members of

the Austrian government were present at the ceremony.

P. B.

ATHENS PLANNING BIG CONCERT SEASON

ATHENS (Greece).—It seems as if Weingartner's enormously successful concerts here would mark the beginning of concert activities on a large scale. Negotiations are now on foot to bring Szegedi, celebrated Hungarian violinist, and several other artists of international calibre here for 1925-26.

N. L.

OPERATIC ACTIVITY IN EDINBURGH

EDINBURGH.—The Edinburgh Opera Company has just issued its program for the

MUSICAL COURIER READERS

Reminiscences of Busoni

To the MUSICAL COURIER:

The report in the MUSICAL COURIER upon the recent first performance at Dresden of Busoni's posthumous opera, Faust, recalls an evening with the illustrious artist during his last visit to New York. A private dinner with a few notables, followed by a reception to which perhaps fifty music lovers were invited, had been arranged in his honor, in an uptown residence. In the interim between the end of the dinner and the hour set for the reception, I had a quiet chat with the master, in which he said some things which seem worth recording. He remarked that, as the gathering that evening would bring together persons of musical culture, he would play some works of quite serious nature, such as Liszt's variations on a theme of Bach, which were dedicated to Rubinstein. On my remarking that Rubinstein had said that he could not play them, Busoni replied: "He could have played them if he had taken the trouble to practice them." Then Busoni became reminiscent, and said, in part: "My father was an orchestral player in Italy, where he had me trained as pianist. When I had advanced far enough, it was my desire to go to Liszt at Weimar; but my father was hostile to the music of Liszt and Wagner, and so I received all my training as pianist in Italy. Afterwards, in my concert tours in Europe, it always happened that when I was in Germany, Liszt was always in Italy, and vice versa. So I never met Liszt; but all that I know, as pianist, composer or musician, I have learned from the study of Liszt's works, large and small, of which I have been making a collection from all over the world, and which comprises many things which had only one printing and are utterly forgotten." Busoni was pleased to hear from me, that, one morning, a number of years ago, the late Dr. William Mason had intercepted me on my way to my studio on the floor above his in old Steinway Hall, to read me a letter he had just received from Busoni, asking him if perchance he (Mason) had anything Liszt had published during his years with Liszt at Weimar. Mason then showed me a dozen or more such pieces, which he had kept. He said that he had often tried to think of a way of securing their preservation in years to come, and he was only too glad to send them to Busoni.

If New York ever hears Busoni's Faust at the opera house, or excerpts from it in concert, it will be interesting to reflect that Busoni acknowledged Liszt as his master and guide through life.

(Signed) ALBERT ROSS PARSONS.
Steinway Hall, June 25, 1925

Something All Should Have

To the MUSICAL COURIER:

I am enclosing one of our latest Lists of Books which may be of interest to you. My term of office (four years) as librarian of the National Federation of Music Clubs has just expired, but I will be very glad to send these lists to anyone wishing them, until the new librarian takes up her work. While it has been a pleasure to serve the Federation, I felt twelve years long enough to be on the board, having served as state president, district president, the first chairman of general publicity (that is, publicity through the newspapers) and really the first librarian to do extension work through our public libraries.

When I was appointed librarian I found very little work had been done through this office—sheet music had been loaned to clubs and manuscripts of American composers secured for the Library of Congress. In visiting the public libraries in many states I found little attention had been given to books on music, and my thought was to create a greater interest by those libraries through the music clubs in these towns. This work has succeeded beyond my expectations, for the libraries have bought books and established music sections; or, where there was no appropriation for books on music, the clubs have raised the money and bought them for the libraries. I also found that we were filling the Library of Congress with manuscripts that in many cases were worthless. Carl Engel, chief of the Music Division of the Library of Congress, was anxious to have a card index of all our American composers, and in securing these names and data I have awakened an interest in, and an appreciation of, their composers by the various states. I am writing you this so you will know some of the worthwhile work the Federation is doing.

(Signed) ANNA M. HIRSCH.

Orlando, Fla., July 6, 1925.

[Anybody desiring this valuable list of books should write direct to Mrs. James H. Hirsch, Orlando, Fla. It contains all reference works used in the Study Course in Music Understanding as adopted by all music clubs, books that should be in every public library.—The Editor.]

Mme. Waskae Here

Mme. Orrea Waskae, French premier danseuse, has opened a studio for ballet and classic dancing in New York after spending two seasons in Los Angeles.

coming season. Thomas' Mignon, Gietz's The Taming of the Shrew, and Gounod's Faust are being put into rehearsal. The two first-named works are fresh to the company. E. C. Hedmon will again be the producer, and a new conductor, Thomas G. O'Feeley, of Dublin, has been appointed in place of De La Haye, who has gone over to an opposition company.

W. S.

THE THREE ROSES

VIENNA.—Alfred Rosé, son of Arnold Rosé, has just received a contract to become a permanent conductor of the Vienna Staatsoper. At the same time his father, of Rosé Quartet fame, has signed a new contract to remain concertmaster of the same house for a much longer period each season than heretofore. Alma Rosé, his daughter, and a master pupil of her father and of Otakar Sevcik, will make her first extended concert tour next season.

P. B.

Master School Wins Praise

Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., and Vladimir Rosing, of the opera department of that school, visited San Francisco recently for the purpose of hearing the Northern California applicants for the opera scholarships at the Eastman School. After hearing the seventeen contestants, the representatives of the Eastern school offered scholarships to five of the singers and all five were found to be members of Lazar S. Samoiloff's classes at The Master School of Musical Arts. John Uppman, baritone, and Max Brakebill, tenor, were each offered tuition and an allowance for living expenses, while

Florence Ringo, soprano, Margaret O'Dea, contralto, and Allan Fletcher, bass-baritone, were offered free tuition for one year.

After hearing that the singers selected were all Master School students Mr. Rosing wrote the following letter to Mr. Samoiloff:

I have just heard a few singers of your vocal class of the Master School of Musical Arts of California, among them many with fine voices and talents. John Uppman, in my opinion, possesses a very beautiful baritone voice, perfectly placed. As I understand he has studied only with you, please accept my compliments as to your wonderful work which I have already known. It was a great pleasure to Mr. Hanson, director of the Eastman Musical Arts, and myself to offer Mr. Uppman and four other of your pupils scholarships to the Opera Department of the Eastman Music School and we hope that they will be able to come. I also take this opportunity to congratulate you on the wonderful school you have organized, which has gathered under its banner so many great teachers. It is, indeed, a service to the musical life and further development of music in California and San Francisco specifically. I hope in the future also that you will continue to be one of the important sources to feed our department with your talented singers thus establishing a link between our two organizations.

Mr. Hanson and Mr. Rosing have been holding auditions in all of the principal cities throughout the United States, a fact which makes still greater the honor bestowed upon San Francisco singers. Mr. Rosing also volunteered the statement that the voices in the West are far more beautiful than those in the East—a condition which Mr. Samoiloff discovered on his western visit last year and which was one of the factors which influenced him in establishing The Master School of Musical Arts in California.

John Uppman, one of the singers to receive the Eastman School Opera scholarship, acknowledges Samoiloff as his only teacher, having had but eight lessons previous to his work with this master. Mr. Uppman was awarded a scholarship with Mr. Samoiloff last year and again this year, the maestro recognizing the beauty latent in the untutored voice.

CLEVELAND ANNOUNCES ARTISTS FOR THE FORTHCOMING SEASON

The first announcement of concert attractions for the coming season in Cleveland has just been sent out in the mails by Frederic Gonda, who for the past three years has been one of Cleveland's most energetic impresarios. It is an interesting and significant list which Mr. Gonda is sponsoring and includes not only the best the concert stage has to offer but several special attractions.

There will be a course of four concerts, at Masonic Auditorium, two in the fall and two in the spring. Mme.



EAST AND WEST UNITED.

Director and operatic coaches of the Eastman School, Rochester, N. Y., and the Master School of Musical Arts of California. Left to right: Vladimir Rosing, Eastman School; Lazar S. Samoiloff, director of the Master School of Musical Arts; Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, teaching at the Master School of Musical Arts; Howard Hanson, director of the Eastman School; Emil J. Polak, coach at the Master School of Musical Arts.

will be concluded in April with Elisabeth Rethberg as the artist. This will also be Miss Rethberg's only Cleveland appearance next season.

Mr. Gonda is selling season tickets now for his course and he has surprised the entire town by offering season seats for all four concerts for ten dollars plus war tax as the top price. It is a bargain in concerts seldom enjoyed in Cleveland.

Among the special attractions already signed up and announced by Mr. Gonda are Paderevski for a concert in the Public Hall, and Raold Amundsen, explorer, for an illustrated lecture at Masonic Hall. The date for the Amundsen lecture is December 8.

Frederic Gonda, who is responsible for this array of winter entertainment, is said to be Cleveland's youngest concert manager but he is already known throughout the profession for the high standard he maintains. In his three years in Cleveland everything he has handled has been a complete success from every point of view, artistically and financially. He has given the city such musical treats as Wagner's Nibelungen Ring, performed for the first time in its entirety in the city under his management; a season of Chicago Opera; a concert by De Pachmann; the first hearing of Roland Hayes, negro tenor; the Cleveland premier of Alglala, the American opera, and numerous other concert gems.

It is perhaps for his presentation of the Wagner festival that he first won the gratitude of the music world. It was one of the most memorable opera seasons the city ever witnessed.

Rose Luncheon for May Peterson

Prior to leaving Amarillo, Tex., en route to Europe, May Peterson was the guest of honor at a rose luncheon given at the Amarillo Hotel by Mrs. L. O. Thompson, her husband's mother. A notable list of guests attended the affair.



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Reiner Arouses Los Angeles Enthusiasm

Fritz Reiner, the Cincinnati Orchestra conductor, has yet to meet an American audience which did not enthuse over him at first hearing. Coming here several years ago with the reputation of being a leader among the younger conductors of Europe, he immediately made himself a favorite in Cincinnati, and, with the end of his first season, had put an orchestra that sadly lacked discipline back on its feet, where it had not been since the days of Leopold Stokowski there. Last summer he was summoned to conduct as guest for two weeks at the Stadium, and made an instantaneous hit in New York. This year he was called to Los Angeles to be the principal conductor of the annual series of concerts at the Hollywood Bowl and has just completed his three weeks' season there. Next week he will be in New York again at the Stadium.

The success which Mr. Reiner made in Los Angeles was indeed notable. His season there began on Tuesday evening, July 7, and as the Hollywood Daily Citizen had it next morning, "20,000 people attended the Hollywood Bowl concert last night. Never before has such an enormous crowd, teeming with enthusiasm, turned out for a Bowl 'first night,' never was there such spontaneous response. Fritz Reiner, the distinguished conductor, established his popularity almost instantaneously, and was brought back to the platform time and again in response to the tumultuous applause accorded him."

Edwin J. Westrate, music critic of the paper, went into a review of the concert, detailed and enthusiastic. Said he: "Hollywood's fourth season of Bowl concerts has made an auspicious beginning from a musical standpoint. Under the brilliant direction of Fritz Reiner, the Bowl orchestra last night displayed a perfection of ensemble and sureness of touch rarely heard in the opening concert of a season.

Twenty thousand listeners registered emphatic approval of Reiner. Comparatively unknown here, his splendid personality and the supreme excellence of his direction completely won everyone. There is nothing pyrotechnical about Reiner's wielding of the baton. Rather his method is almost one of extreme simplicity, yet every move and gesture is significant, so that one inescapably feels his perfect control and mastery of every light and shade of melody which he evoked from the musicians.

In the opening program, he made no ventures into pastures green, but presented sufficient variety in the numbers to demonstrate the full roundedness of his powers.

Strauss' Don Juan was perhaps the outstanding offering. Reiner made of it a vivid, moving flood of melody that poured out its warmth and color with compelling power. The Don Juan motif unfolded its tale in a sequence of picturesque episodes that revolved now in action and again in pleading allure. The wood wind passages were a particular delight, presented with a delicacy of touch that brought out all their swaying beauty. . . . In the Tchaikowsky symphony in E minor, Reiner's power gave each of the four movements a distinctive interpretation so impressive that it swept the great audience into gales of applause that approached the ovation at the end.

The concert opened with the broad, sweeping strains of Wagner's prelude to Die Meistersinger, and the splendor of its presentation gave the hearers first intimation of the pleasures to follow.

Nor were the Los Angeles critics any less enthusiastic. Carl Bronson, of the Los Angeles Evening Herald, said: "Reiner's conducting was sensationaly brilliant and of so individual an expression of the scores in hand that he is a veritable star of the first magnitude among great directors. Reiner is a vast study all within himself. He is the personification of eloquence and gesture. There is not a move that seems extravagant, but every shade and mood of the music he is presenting finds instant and full expression in hands, body and head, in a way hitherto unattempted by the rank and file of directors. He has the great advantage of total freedom, from the limitation of being note-bound, and while his score is in front of him, you can scarcely catch him glancing at it or turning a page; but he does. Great praise was unanimously bestowed upon the director from the members of the orchestra and their alert and inspired faces bespoke the joy they expect in this short season with him."

Mr. Bronson's estimate of Conductor Reiner coincided with that of Bruno David Ussher, of the Los Angeles Evening Times, who wrote: "Reiner lived up to his reputation as one of the few internationally conspicuous leaders. . . . Reiner is not a spectacular conductor. His gestures are sparse and graphic, telling rather than anything else. He effects excellent tonal balance. Reiner gave readings of remarkable detail and entrancing. Strauss' Don Juan was heard with unexcelled clarity, fascinating in feeling. The poet in him was at no moment revealed more elegantly than in the long pause of ominous, all-telling, anticipatory silence. It made the consummation of the anti-climax so much deeper. Which is but one instance of his rare talent for detail without losing grasp of the big line. Much more will have to be told of him as the season advances. Suffice now, that Los Angeles may be happy in possessing for a while this man, small in stature, but out of whom flames the power of titan."

The Los Angeles Examiner and the Illustrated Daily News devoted somewhat less space, as is their custom, to the concert review, but the critics of these two papers chimed in with the others in singing Mr. Reiner's praise. Said Patterson Greene of the first-named paper: "Mr. Reiner proved conclusively the excellence of his leadership. Without exaggeration of volume, he managed to adapt the proportions of his tone to the large spaces of the amphitheatre. He combines geniality of person with strong discipline and originality of interpretation. Conductor and players rose superbly to the occasion and were rewarded by a storm of applause that amounted to an ovation after the final movement." The verdict of the Illustrated Daily News was as follows: "Fritz Reiner, as the conductor, charmed the large audience with his perfect leadership. He is delightfully free from mannerisms while conducting, but he has great talent and appreciation. A more inspiring rendition of this composition (Don Juan) could not be imagined. The man who could have heard it unmoved certainly has no music in his soul. The audience—one of the largest that has ever gathered in the Bowl—was delighted with the work of this remarkable conductor and orchestra."

Mr. Reiner's return to New York next week is eagerly awaited. He made thousands of friends last summer who will turn out again to hear his programs this year.

Ethel Grow and Jane Cathcart Vacationing

Ethel Grow, contralto, well known for her successful American programs, and Jane R. Cathcart, founder-president of the Washington Heights Musical Club, an organization that is making a name for itself as an unusually active musical club and one whose policy is "different," are spending the summer at the C. Arthur Payne Cottage in Lewis Street, Southampton, L. I. Miss Grow's artist-pupil, Regna Kahl, dramatic soprano, is at the Payne Cottage to pursue her studies throughout the summer, under the direction of Miss Grow.

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ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Hays, Kans., July 21.—Phradie Wells, soprano of the Metropolitan Opera Company, gave a song recital in the Kansas State Teachers College Coliseum on July 6, and it proved one of the most appreciated musical events of the summer term. Miss Wells displayed a voice of exceptional beauty and range. The interest of the audience was sustained throughout the evening and Miss Wells was called upon to give many encores during the recital and at its end.

Returning to Hays to fill another engagement within three months of his first date, Glenn Drake, tenor, succeeded in surpassing his first success here as a recitalist. A large audience greeted him on July 9, in the Coliseum, and he was gracious in both manner and singing. The audience showed its appreciation by prolonged applause and Mr. Drake was generous with encores. Both artists acknowledged appreciation of the accompaniments played by Mark Hoffman, who is head of the piano department of the state college.

Assembly recitals by members of the summer and regular faculty of the state college have been given at intervals. The first was presented by Wilbert Maynard, cellist, who will be a member of the extension faculty next fall. His numbers were well received.

Mark Hoffman played several numbers as an introductory program to Phradie Wells' recital. Mr. Hoffman plays with brilliancy and ease.

An organ recital was given on July 16 by Ernestine Fields, of the piano and organ department. She was ably assisted by Berenice Fowler, soprano, and Carl Malmberg, violinist. The audience seemed to appreciate the efforts of Miss Fields and those who assisted her.

Miss Fowler gave a song recital the following day, which was one of the high lights of the summer's list of entertainments. Taking her voice, personality and intelligent interpretations into consideration, it would seem that she has all the qualities necessary for a successful career as a vocal artist.

A trio, composed of Carl Malmberg, violinist; Wilbert Maynard, cellist; and Ernestine Fields, pianist, gave a group of short numbers, July 20. They were assisted by J. Alfred Casad, baritone, in a group of songs.

E. F.

Montreal, Canada.—Sarah Fischer recently scored a success in London as the Countess Olga in two performances of *Fedora*, with Jérôme singing the title role. According to report, on both nights the audience showed its appreciation of the purity of her tone and the excellence of her diction, and the press gave her much more space than is usual for any but the leading role. Miss Fischer is now in Canada, and when she returns to Europe she will prepare for her appearance at the *Opéra Comique* in Paris.

New Orleans, La.—The first concert given by the Orleans Club, July 21, under the direction of the department of music, of which Violet Hart is chairman, was an event of interest. The program offered several numbers by a young tenor, Victor Ledbetter, who possesses a lyric voice of much charm. Mme. Wehrman Schaffner, always the finished artist, interpreted the Chopin ballade in G minor with deep insight. Her recording on the Ampico elicited much interest from the audience. The soprano, Mary Bayes, gave pleasure through her diction, voice and personality. The basso of Charles Worms commanded much interest. Guy Bernard gave evidence of splendid musicianship in his piano work. Victor Chénais, in the role of accompanist, was much appreciated.

B. E.

San Francisco, Cal. (See Music on the Pacific Slope.)

Notes From the Ann Arbor School of Music

Theodore Harrison, head of the voice department, has had a busy time this summer teaching a large class of professional students from all over the country, including concert singers, teachers and directors of music from various schools and colleges. Several of his students have appeared in Ann Arbor programs in the series of concerts provided each week during the summer session.

An indication of the progressive music spirit of the faculty of the University School of Music is observed from the fact that each year a large number of its members engage in continued study under leading masters. This summer Mabel Ross Head, Nell B. Stockwell, Andrew Haigh and Maude Okkelberg are all doing special work under Josef Lhevinne in Chicago, making weekly trips, while Martha Merkle of the same department is spending the summer studying with Ernest Hutcheson. Grace Johnson-Konold, soprano, is coaching with Theodore Harrison, while James Hamilton, tenor, has been spending a sabbatical year in study and doing professional work in Italy. He will return for the opening of the college year in September.

During the past year various members of the piano staff have also received instruction from Guy Maier, an important member of the piano faculty. His classes in repertory and interpretation, as well as in private lessons, have attracted many professional students.

During the absence of musical director, Earl V. Moore, the University Choral Union rehearsals will be conducted by Palmer Christian, head of the organ department and official organist of the University. Mr. Christian has also booked a large number of attractive concert engagements in various parts of the country.

Joseph E. Maddy, head of the public school music department and an authority of national reputation in the field of instrumental methods, assisted by T. P. Giddings, supervisor of music in the Minneapolis schools, is having a most successful summer session. Many teachers and supervisors of music are enrolled in their classes while the advance enrollment for next year promises to be the greatest in the history of the school. Mr. Maddy, in addition to his work as a member of the School of Music faculty, is also supervisor of music in the public schools in Ann Arbor. Besides training a large high school chorus, he has won distinction through the various bands and orchestras which he has

organized not only in the high school but also in the several grammar schools of the city.

An interesting room and one well worth visiting is the private office of Secretary Charles A. Sink at the University School of Music. Mr. Sink has acquired a most interesting collection of autographed photographs of distinguished musicians. These have been framed and hung on the walls. Many of them have in addition to the artist's signature an interesting paragraph. The artists have all appeared under Mr. Sink's management in Ann Arbor and are personally well known by him.

Albert Almone at Bastile Day Celebration

On July 14 at the Baltimore Bastile Day Celebration Albert Almone, tenor, sang *Le Reve*, from the opera *Manon*, and the *Aubade* from *Le Roi d'Ys*. This celebration is held annually at the Maryland Academy of Sciences, and the audience is made up principally of French origin, or those cultured people speaking the French language, as the program is always rendered in the French language. Mr. Almone has sung at each of these celebrations since his discharge from the army in 1919. On this last occasion he was commended particularly on his French pronunciation and interpretation of the two operatic airs rendered.

Marie Morrisey Sings in Waynesville

On July 2, at Waynesville, N. C., where all day the thermometer had registered one hundred in the shade, Marie Morrisey gave her last recital of the season before a large audience. The terrific heat in no way affected the enthusiasm of her hearers, and Miss Morrisey gave almost a second program in encores. After the recital, a reception was held in honor of the singer, after which it was decided to motor to the mountains to view the sunrise.

Miss Morrisey is spending July working on her programs for next season, and the month of August she will camp in the Northwestern woods.

Lusk Pleases in Wilmette Recital

A large audience attested to the popularity of Milan Lusk, violinist, when he played on May 21 in Wilmette, Ill., at the Methodist Church. Milan Lusk has become of late a favorite of Chicago's North Shore audiences. The outstanding feature of the evening's program was his playing of Mendelssohn's violin concerto which so electrified the audience that he was insistently recalled for bows and recalls at the close of the brilliant final movement. He was ably supported by William Beller, pianist, who was the prize winner at the recent National Conference of Music Clubs in Portland, Oregon.

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CINCINNATI ZOO CONCERTS CONTINUE TO ATTRACT

Splendid Programs Offered—Conservatory of Music Activities Increase

CINCINNATI, OHIO.—"Proof conclusive that American musical institutions can and do provide education high in quality and thorough" (Cincinnati Enquirer) was given at the Cincinnati Zoological Gardens during the week July 5-12. During that time, the third week of the Golden Jubilee Concert season at the Zoo, soloists from the Cincinnati Conservatory of Music were engaged to appear with the Summer Symphony Orchestra of the city, programmed with Anne Judson, Metropolitan Opera contralto.

Verna Cook, contralto, whose home is in Terre Haute, Ind., sang the drinking song from *Lucrezia Borgia*, Sunday afternoon and Monday night, revealing a voice of excellent quality and sound schooling under the tutelage of Berta Gardini Reiner.

Pearl Besuner, coloratura soprano, was the soloist Sunday night, and made a fine impression upon the large audience, singing *Lo, Here the Gentle Lark*, in a manner that reflected great credit upon her teachers, Dan Beddoe and Ralph Lyford. Miss Besuner intends to follow a concert career and has accepted an engagement to appear in Louisville, Ky., next month.

Faye Ferguson, pianist, had the distinction of being the first soloist of that instrument to appear on a Zoo concert program. Accounts of her successful performance of the Liszt Hungarian Fantasy for piano and orchestra must have been highly pleasing to her home folk in Ironton, Ohio, and doubtless will be to her teacher, Marcian Thalberg, who is in Europe for the summer, when he hears of it. Idelle Bunker, another Cincinnati product and a pupil of Mme. Reiner, was cordially received Wednesday evening for her singing of the aria, *Ah, fors e lui*. Miss Bunker is to give a recital in Steinway Hall, New York, some time next fall. Howard Fuldrer, baritone, also Cincinnatian, was the soloist Thursday night. He sang with splendid intonation and dramatic feeling the Hymn to the Evening Star. Mr. Fuldrer owes his vocal training to Dan Beddoe and his skill in opera to the direction of Ralph Lyford. Tecla Reichert, Cincinnati contralto, vocal pupil of John Hoffman, and a student in Ralph Lyford's opera class at the Conservatory, sang Friday night and Saturday afternoon, disclosing a voice and stage presence admirably suited to the opera stage to which she aspires. Her number was *My Heart Is Weary*, from *Nadeschda*, by Goring-Thomas.

Saturday night three of the young artists who had been heard during the week—Tecla Reichert, Idelle Bunker, and Howard Fuldrer—with the addition of Harry Nolte, tenor, were heard in the quartet from *Rigoletto*, and the Spinning Wheel quartet from *Martha*. Mr. Nolte also sang *Bella Figlia d'Afiora*, the quality of his voice and interpretation commanding high praise from those who heard him.

CINCINNATI CONSERVATORY OF MUSIC NOTES

The series of faculty recitals customary during the summer session of the Cincinnati Conservatory of Music has begun most auspiciously, and students and friends of the school are looking forward to its continuance.

Julian de Pulikowski, violinist, accompanied by Dr. Karol Liszniowski, gave what was characterized as a "memorable performance of a classic program" (Cincinnati Enquirer) on July 3, in the Concert Hall. The next week Peter Froelich, assisted by Mrs. Thomie Drewett Williams, gave a recital for viola and piano, which served but to reaffirm the opinion which regards Mr. Froelich as a true artist. July 8, Mrs. R. Sayler Wright, who has been assisting Dan Beddoe, tenor, was heard in a song recital. The soprano was assisted by Francis Wolfe, cellist, who played two numbers of an interesting selection. A slightly different kind of note was sounded by Helen May Curtis, who chose as her offering to the week's entertainment the amusing play, *Expressing Willie*. The comedy, by Rachel Crothers, was read with keen insight and expressive characterization Thursday night. On Friday afternoon Dan Beddoe sang to an audience that filled the Concert Hall. The affable Welsh singer, whose voice seems to grow better with each appearance, maintained his enviable record on this occasion.

Pupils from the class of Irene Yowell were heard in a prettily presented program, June 26, at the Concert Hall. On a stage decorated with trellised roses, hollyhocks, corn flowers and daisies, Miss Yowell's young students interpreted the Language of Flowers, as written by the different composers in pieces named for the various blossoms of forest and field.

Miss Bridge, whose original program, *Out of Doors* with Some of our American Composers, was given June 24 in the Concert Hall, has already received requests for copies of it from Maysville, Ky., and Marysville, Ohio. The program, as suggested by the title, described in the native idiom the various phases of nature, the pieces being grouped under an appropriate bit of verse as heading. Birds, insects, flowers, and fairies were the subjects treated by junior pupils from Miss Bridge's class.

Beulah Stillwell, a pupil of Marguerite Liszniawska, pianist, was heard in recital June 9. Helen May Curtis presented her pupil, Ferne Schubert, in a dramatic recital on June 10. Miss Schubert, after several short readings, gave *Rachel Butler's comedy, Mamma's Affair*. Edward Imbus, Jr., pianist, a pupil of Dr. Karol Liszniowski, gave a recital June 15. Peter Froelich presented Charles Stokes in a violin recital June 17.

Pupils from the class of Amalie Staaf were heard in a recital June 19. Ida Ulmer Jenner presented a group of her pupils at the Conservatory Concert Hall, June 20.

Helen Broker sailed on the Leviathan, July 4, for Europe. Miss Broker, accompanied by Anna M. Lucas, plans to attend the Jubilee Year celebration in Rome, in addition to touring.

Alma Betscher has arranged an enjoyable vacation for the season between the summer and fall term of the Conservatory. After motoring to Detroit she will take the lake trip, spending a week on the boat. Returning, she will tour the East, visiting New York, Washington, and Atlantic City.

Hugo Sederberg presented pupils from his class in piano on June 22. Martha Strauss, Walter Frazier, Dorothy Wells, John Daly, Lorine Bennett, Margaret Louise Schiele, Beth Guckenberger, and Lulu Odoms took part.

Dan Beddoe, tenor, was the soloist at the commencement exercises at Miami University, Oxford, O. At the baccala-

laureate services, June 14, he sang *If With All Your Hearts*, and at the graduation, the following day, *Cielo e Mar*.

Alma Betscher presented a group of her pupils in a piano recital on June 25. On June 27, another of her students, thirteen-year old Margaret Grace Roos, was heard in her fourth recital. Martha Strauss, who is a student of piano under Hugo Sederberg, was heard in a recital at the Concert Hall, June 29. Miss Strauss was assisted by Roxine Beard, a student of Thomas James Kelly. Miss Beard sang four songs. Peter Froelich presented pupils from his violin class in a recital on June 29.

Summer school is in full swing at the Cincinnati Conservatory. Starting with a large registration June 22, the first day of the term, more and more students have entered. Most of the members of the artist faculty are still at the school, which maintains the policy of continuing all departments through the session. Some of the teachers will remain during the month of August, which is the usual vacation period, to teach pupils who wish to avail themselves of every opportunity. The faculty has been augmented by Maria Carreras, concert pianist, who is giving a master class at the Conservatory. Harold Frederick, organist at St. Paul's, has charge of the organ department in the absence of Parvin Titus, who is studying with Marcel Dupre in Paris. The chorus, a flourishing organization, is being directed by Bruce A. Carey, of Philadelphia, and will give a concert at the close of school.

A feature of the curriculum are the classes in vocal culture and diction, given by Thomas James Kelly. In addition to his private instruction Mr. Kelly is giving a master class in interpretation and a special teachers' class.

One department of the Conservatory which enjoys special popularity during the summer is that of Public School Music, under the direction of Mrs. Forrest G. Crowley. The courses for this term are designed to meet the needs of supervisors engaged in school work during the winter, who wish to become acquainted with new material, new methods, and want also to take up more advanced lines of work. The Conservatory is now affiliated with the University of Cincinnati, where its courses in education and psychology are offered for credit toward the degrees of Bachelor of Science and Bachelor of Education in Public School Music.

Cleveland Institute Issues Catalogue

The catalogue for the sixth season of the Cleveland Institute of Music contains the announcement that William Quincy Porter has been made director of the theory department at the school. Mr. Porter was recently honored by having one of his unpublished compositions performed, with five others out of fifty-four submitted, by the Rochester Philharmonic Society. He was a graduate of the Yale Music School in 1920, has studied violin with Herbert Dittler in New York and Lucien Capet in Paris, and is a pupil of Vincent d'Indy and Ernest Bloch in composition.

Beryl Rubinstein is director of the piano department; Andre de Ribaupierre, of the string department; John Peirce, of the voice; and Edwin Arthur Kraft, of the organ.

The catalogue contains announcement of a two-year course in piano pedagogy by Beryl Rubinstein. This is open to teachers and advanced students. A special certificate is given at the end of the course to members who have successfully completed the work.

Theory classes for children are a special feature of the curriculum. Contrary to the popular belief that the study of music commences with the study of an instrument, the Institute feels that music education commences with an intelligent preparation in the fundamentals of music, rhythm, ear-training and sight-singing. The course commences with preparatory work and advances through counterpoint, harmony, advanced form and composition.

Sight-reading, ensemble and accompanying classes will be organized to offer regular and special students opportunity of gaining such ability. Ensemble ranks as a major study at the Institute as it teaches the student to follow the rhythmic impulse of the group; to master the technic of expressing or subtending the phrase according to its musical importance; to study control of dynamic shading; and to develop a sympathetic understanding of the character and musical value of other instruments and players.

Classes in Dalcroze Eurythmics, the art of expressing musical ideas by means of bodily movements, are offered under Gladys Wells, through special arrangements with Laurel School.

Mrs. Franklyn B. Sanders is acting director of the Institute this year. The faculty contains the names of such artists as Victor De Gomez, Walter Scott, Dorothy Price, Ruth M. Edwards, Carlton Cooley, Charlotte DeMuth Williams and Rebecca Haight.

Junior Symphony Orchestra for Buffalo

Notice has been received from Arnold Cornelissen, conductor of the Buffalo Symphony Orchestra, that the next big step in the musical life of Buffalo is the formation of the Buffalo Junior Symphony Orchestra Club. This will be made up of students, and it is the desire of the management to cooperate with the youngsters' instructors to the fullest degree. It is their intention to work hand in hand to stimulate the greatest possible interest in every individual, so that if a student does not take his lessons regularly or shows a lack of ambition it is the duty of the club to correct these matters or dismiss the student in question.

It is not the purpose of this new club to be a school orchestra, but it is a city-wide enterprise. No one studio will be especially represented, but every studio in Buffalo is called upon to cooperate. There will be a two-hour weekly rehearsal under the personal direction of Mr. Cornelissen at a very nominal fee, that is, \$1 per pupil, and two great musical demonstrations are planned, with Buffalo soloists from the Symphony, at Elmwood Hall, these to be free to the public.

This information has been taken from a personal letter sent out by Mr. Cornelissen setting forth his plans, and the cooperation and response to date, he states, has been phenomenal.

Lulu Hatfield Solomon Abroad

Lulu Hatfield Solomon, dramatic soprano, sailed for Europe, July 5, on the Leviathan. She will devote several months to singing, studying, and coaching in opera, visiting Paris, Milan, Vienna and London. Miss Solomon, when in America, divides her time between New York and Fostoria, O., her home city, where, besides singing extensively, she has a large class of vocal pupils.

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MUSICAL COURIER

August 6, 1925

I SEE THAT—

Cincinnati Zoo concerts continue to attract enthusiastic audiences. Four Liebling pupils have been engaged on long term contracts by J. J. Shubert. Ernesto Berumen discusses various interesting topics in an interview on page 7. Mandolin orchestras are popular in Vienna. John Brown has been appointed manager of Carnegie Hall, succeeding Clarence C. Smith. Oscar Saenger, at the close of his Chicago summer school, sailed for South America for a rest and a change. Mrs. F. S. Coolidge was honored at a dinner at Stationers' Hall, London. Wendell Luce, Boston manager, plans an active season in New England. Vienna announces world premiere of Lehar's new operetta, Paganini, for next season. Contracts have been signed whereby the Vienna Volksoper is to continue.

La Juive was given its first performance at Ravinia with marked success. The Baily-Flonzaley case is to be re-tried in the lower courts. Nikolai Sokoloff, conductor of the Cleveland Orchestra, won unusual success at the Stadium concerts. Aida was finely given at Ebbets Field under municipal auspices. Buffalo is to have a Junior Symphony Orchestra. Emerson Whithorne, I. S. C. M. president, has gone to Venice to attend the International Festival.

Alton Jones Plays at Hughes Studio

The fifth recital of the summer master class series at the studio of Edwin Hughes was given July 29, by Alton Jones, a young pianist who has won high praise from the New York critics for his recitals here during the past season, and who is a member of the faculty at the New York Institute of Musical Art. Brahms, Scriabine and Chopin made up an interesting program. Mr. Jones is a conscientious young artist, endowed with musical feeling and equipped with sound musicianship. His splendid technic removes all bars to mechanical difficulties and through it he can give free expression to his interpretations, which are musically and authoritative, yet individual. While playing with a pleasing

freedom, yet he employs a commendable restraint. His Brahms group was played with a sympathetic feeling for the Brahms style and with beautiful coloring. The Scriabine sonata, op. 23, in F sharp minor, received a beautiful rendition and the Chopin group, including the F minor fantasy and the B minor scherzo, gave special delight. His clear and singing tone, his command of nuances, excellent rhythm and phrasing were among the pleasing details. Whether in the brilliant or stormy passages or in the cantabile sections, Mr. Jones has command of beautiful tone and plays with true artistry. He was heartily applauded by the large audience and was called back for several encores.

Baily-Flonzaley Case to Be Retried

Litigation in the Flonzaley Quartet aroused considerable interest in musical circles a year ago. In April, 1924, when Adolfo Betti, Alfred Pochon and Iwan d'Archambeau attempted to oust Louis Baily from the Flonzaley Quartet without recognition of his status as a partner, Mr. Baily applied to the Courts for the enforcement of his rights. Suing in the Supreme Court, New York County, as a partner in the Flonzaley Quartet, Mr. Baily demanded a partnership dissolution, a sale of the Quartet's assets and a decree enjoining his three associates from appropriating the name Flonzaley Quartet upon the termination of the partnership. An adverse decision was rendered against Mr. Baily by the Courts below; now the Court of Appeals, the Court of last resort in this State, has reversed that decision in an opinion rendered July 15, 1925, written by Chief Judge Hiscock and unanimously concurred in by the other Judges of the Court. Following is an extract from this opinion:

"First: We agree with the views entertained by the courts below that the name Flonzaley Quartet alleged to have been adopted as a copartnership name was not an asset which could be sold and its proceeds distributed amongst the copartners..... But aside from this copartnership name we think that the plaintiff alleges the existence of copartnership assets and copartnership profits in which he is entitled to share and from participation in which he claims he is being debared by the other defendants."

"Second: We seem to have been thought that the plaintiff's complaint should be dismissed because his action was prematurely brought, it having been commenced before the date on which the alleged copartnership was to terminate. But the plaintiff is entitled to maintain his action as against this objection of prematurity on another ground. At the time the order was made directing a dismissal of the complaint the copartnership had by its terms expired and plaintiff was entitled to an accounting in respect of its affairs. Under such circumstances it was not material even if the plaintiff had brought his action prematurely because a court of equity in such a case as this will take jurisdiction of a cause of action and grant relief in accordance with conditions as they exist at the time of the trial."

"Therefore, confining ourselves as we are bound to do simply to a consideration of the complaint, we think that the alleged facts which, if sustained by the proofs, will entitle plaintiff to relief and that, therefore, the orders and judgment entered thereon dismissing the complaint should be reversed, with costs in all courts, and the motion for judgment on the pleadings denied, with costs."

This means that the case will be retried in a lower court on its merits.

Ganz's Debut at the Stadium

It was a happy thought of Rudolph Ganz to choose for the piece de resistance of his debut program at the Stadium on Monday evening, August 3, the eighth Beethoven symphony. The work is not heard as often as it deserves and one that is particularly fitted to a summer night program with full moon accompaniment. It was a delightful performance of it too, vigorous and yet light in touch. He began with a noble performance of the massive Meistersinger Prelude, which showed the New York audience that his years of experience in St. Louis have made of him a conductor who ranks as high in that branch of music as Ganz the pianist does in his, something which is strong praise indeed.

After intermission came George Schumann's Liebesfruehlung overture, never done at the Stadium concerts before and not heard at other concerts in some years. Written twenty-four years ago it sounds rather mild nowadays but is full of joy, life and brightness. After that came Weingartner's fine transcription of Weber's Invitation to the Dance, and at the end of the program a moving performance of Strauss' Death and Transfiguration. There were two encores, one of them the Dvorak Humoresque, which sounds rather heavy-footed with an orchestra of 110 men.

One of the largest Monday night audiences of the season turned out to greet the St. Louis conductor and was very hearty indeed in its response to his efforts throughout the evening. In short, his debut as a Stadium conductor was notably successful from every standpoint.

Anne Roselle in Vienna

Fortune Gallo, impresario of the San Carlo Grand Opera Company, has received a cable from Anne Roselle, soprano, that she will open the Volks-Opera season in Vienna with Madame Butterfly, singing the name part. Later in the season the American soprano will sing Aida, Tosca, Boheme, and Faust in Vienna, sailing for New York on August 28 on the Leviathan to join the Gallo forces at the Century Theater for the coming New York season.

Lehar's Paganini Operetta for Vienna

VIENNA.—The Johann Strauss Theater announces as its first novelty for next season, late in September, the world premiere of Franz Lehar's new operetta, Paganini. The role of the famous fiddler will be sung by Richard Tauber, who has broken his contract with the Staatsoper to create the part. Lehar is now at work upon a new operetta, of which Garibaldi, the Italian national hero, is the central figure.

P. B.

Raisa's Father Dead

Mme. Rosa Raisa's father died unexpectedly in New York on Monday evening, August 3. Mme. Raisa, who is singing at Ravinia this summer, caught the first available train east.

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CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, July, Chicago, August and September.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10.

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INFORMATION AND BOOKLET UPON REQUEST

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO SYMPHONY PLANS FOR NEXT SEASON

Local News

SAN FRANCISCO, CAL.—The board of governors of the Musical Association of San Francisco takes pleasure in announcing the fifteenth season of the San Francisco Symphony Orchestra. The orchestra will continue under the direction of Alfred Hertz (his eleventh consecutive season as conductor), patrons thus being assured of the same high artistry which has characterized the performances of the organization during the past seasons. The concerts of the regular series will again be given in the Curran Theater and as usual will be divided into three separate series, as follows: Twelve Friday afternoon symphony concerts (given fortnightly); twelve Sunday afternoon symphony concerts (at which the Friday programs will be repeated); ten Sunday afternoon popular concerts (alternating with the Sunday symphonies).

Several changes have been made necessary in the personnel of the orchestra, the most important ones being a new concertmaster, solo cello, solo viola and first trumpet. The concertmaster's chair will be filled by Mihel Piastra, Russian violinist. For the solo cello position, the Musical Association has been fortunate in obtaining the services of Michel Penha, who has for the past five years occupied this position with the Philadelphia Symphony Orchestra under Leopold Stokowski. As first trumpet, Vladimir Drucker, first trumpet with the New York Symphony under Walter Damrosch, has been engaged. Negotiations are still under way for a solo viola, Mr. Fenster having been appointed assistant concertmaster. There will also be several other changes, announcement of which will be made at a later date.

LOCAL NEWS

Mills College announces that among the new members to join the teaching staff this autumn will be two musicians of not only local but international reputation. They are Domenico Brescian and George Stewart McManus. Signor Brescian is a composer of distinction, having to his credit four operas, a symphony, cantatas and a number of chamber music compositions. Signor Brescian will offer advance courses in counterpoint and composition at Mills College this season. George Stewart McManus has established his reputation as not only a teacher of piano but as a concert musician. Mr. McManus will have under his direction the Mills College Orchestra and he will also offer courses in the history of music.

Annie Louise David, American harpist, has arrived from New York and is now in charge of the harp department at the Master School of Musical Arts of California. Mrs. David presides over a large class of students among whom are two scholarship winners, namely, Katherine Julia Myers, of San Francisco, and Julia Harden, of New York. Several pupils have come with Mrs. David from New York and a number came from other cities. An unusually talented pupil who came west with Mrs. David is Zephra Samoiloff, daughter of Lazar S. Samoiloff, director of the Master School.

Louis Smelenski, California tenor, formerly a member of the San Francisco Opera Company, returned from New York after ten months, part of which time there was devoted to study and the remainder to appearances in light opera and concert. Mr. Smelenski will be in California for four or five months and plans to give a number of recitals before returning to eastern music centers.

Rose Florence, mezzo-soprano and efficient teacher, has left town for a much-needed vacation. Mme. Florence will resume her studio activities around the early part of August and already a large class of students has enrolled for the forthcoming season.

Mr. and Mrs. Arnold Volpe, formerly of New York and more recently of Kansas City, were visitors in San Francisco, where they spent several days. Mr. and Mrs. Volpe went from here to Hollywood.

Sally Osborne, pianist, head of the juvenile department of the De Valby Opera Institute, which includes the study of instrumental music, theory, solfège and piano, is now studying in Paris with Maurice Dumensil, assistant to Mr. Philippe, pianist and pedagogue of the Conservatoire. Miss

Osborne is specializing in the study of modern French piano compositions.

Suzanne Pasmore returned from the east to spend the summer in her home in San Francisco.

Herbert I. Bennett, accompanied by Mrs. Bennett, was a visitor in this city several weeks ago.

Mr. and Mrs. Kajetan Attl left on a vacation trip by auto which will take them as far as Yellowstone Park. Mr. Attl, who is solo harpist of the San Francisco Symphony Orchestra, has been busy during the past season with his symphony work, concert appearances and harp classes.

Friends of Mr. and Mrs. Alfred Hertz have been receiving cards from them written from Karlsbad, Germany, where the popular conductor and his charming wife seem to be thoroughly enjoying themselves.

Chester W. Rosekrans, formerly secretary of the Community Service Recreation League, who was responsible for the organization of Music Week in San Francisco and the interest taken in the same by the municipal authorities, announces that the civic and entertainment work heretofore maintained by the Community Service Recreation League in the Army and Navy prisons, hospitals and other institutions, will be carried on in the future by the San Francisco Civic Association of which Mr. Rosekrans is the chairman.

Victor Lichtenstein introduced some of his pupils in a violin recital in the Chickering warerooms. An interesting program was well interpreted by the gifted young musicians.

Emilie Lancel attended the biennial convention of the National Federation of Music Clubs in Portland last month, as a delegate of the Pacific Musical Society. During her visit in the Northwest, Miss Lancel appeared in several recitals and created an excellent impression because of her artistry and beauty of voice.

Sigismund Stojowski, Polish pianist, has arrived in California and opened his classes at the Fairmont Hotel. Mr. Stojowski is a faculty member of the Master School of Musical Arts of California and will conduct master classes and give private lessons in piano as well as in composition.

Andre de Segurola, bass of the Metropolitan Opera, opened his classes in San Francisco, July 13, for six weeks, giving lessons in makeup, stage deportment, coaching and opera repertory, and he will produce scenes from operas for practical experience. Mr. De Segurola is also a member of the Master School staff.

Felix Salmon, English cellist, opened classes for pianists and violinists in chamber music and gives private lessons in cello at the Master School of Musical Arts of California.

C. H. A.

Kansas University Concert Course, 1925-26

The University Concert Course of 1925-1926 at the University of Kansas, Dean D. M. Swarthout, manager, will include seven regular attractions with two extra numbers.

Percy Grainger, pianist, opens the course in late October; the Russian Symphonic Choir comes in November; Sigrid Onegin, contralto, in February; Sascha Jacobsen, violinist, in March; a joint recital by Hans Kindler, cellist, and Gladys Swarthout, mezzo-soprano, in early April; with the Minneapolis Symphony Orchestra appearing in two concerts the first of May as a part of the third annual Music Week. The two extra attractions scheduled are Paul White-man and his orchestra, billed for the middle of October, and a matinee concert in December by John Philip Sousa and his band.

The concerts will be held this coming year in the Robinson Gymnasium as usual, though the recent appropriation of \$250,000 by the State Legislature for an auditorium for the University will soon provide a hall suitable for the fine concert series which now is entering its twenty-third season at the University. The course last year was unusually successful and closed with a good profit.

Schwarz Wins London Favor

According to a cable from London, Joseph Schwarz, Russian baritone, who made his English debut as Rigoletto at Covent Garden, has been acclaimed by the English critics. His success was unquestioned, and the quality of his voice and the dramatic power of his performance aroused the greatest enthusiasm. It proved to be one of the gala performances of the London season. The boxes were filled with scores of prominent New Yorkers. Mr. Schwarz is well known in this country, having sung here with the Chicago Opera. He will be heard next season in concert under the management of Charles L. Wagner.

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Buffalo Symphony Orchestra Plans

A recent communication from Arnold Cornelissen gives out some advance notices regarding the activity of the Buffalo Symphony Orchestra. This is a purely local enterprise and its fourth season, just closed, has far exceeded all expectations, and the results have been most gratifying. With the help of the City Council and the Buffalo Symphony Society, of which Mrs. Hamlin is president and an ardent supporter, the musical standards of the city have been raised, and from an educational viewpoint the worth of this organization is untold.

Eugene Goossens, English conductor, will have charge of the Buffalo Symphony at its opening concert next season and Mr. Cornelissen will be the soloist, playing Gabriel Pierné's concerto for piano and orchestra. Another soloist during the season will be Albert Spalding, with Fritz Reiner as an additional guest conductor. Among the new orchestral works which Mr. Cornelissen will present will be Phantastic Symphony by Berlioz, the fifth symphony of Glazounoff, and Beethoven's seventh symphony. These advance notices would indicate that a very unusual season will be offered in Buffalo next year.

Crooks' Vienna Success

Richard Crooks, American tenor, made his debut in Vienna recently and, according to reports received from the artist's manager, he "knocked 'em cold," as one would say in American slang. Another phrase describing Mr. Crooks' recital was "a marvelous success." The audience was particularly impressed with his German songs and made repeated demands for repetitions during the program. Leo Slezak, tenor, formerly of the Metropolitan Opera Company, was in the audience and enthusiastically pronounced the young singer "fabulous." At the conclusion of the performance the audience moved to the footlights and demanded the Preislied from Die Meistersinger. This opera, by the way, had been sung the evening before by Slezak. The audience refused to leave until the lights in the house had been lowered and Mr. Crooks and his wife and Mr. and Mrs. F. W. Haenel rushed away in order to catch a train to Berlin to arrive in time for his recital there. Mr. Crooks was immediately offered a summer engagement at the three most important Spas, including Karlsruhe.

Ester Gustafson for Eastman Dance School

Director Rouben Mamoulian, of the new Eastman School of the Dance and Dramatic Action at Rochester, N. Y., announces the engagement of Ester Gustafson, well known for her interpretations of music through the dance, to head the dance department of that institution. The new school will be opened in September and Miss Gustafson will conduct classes in all forms of the dance, including both professional and non-professional groups. Dramatic action to music will be taught in conjunction with the dance training, this particular branch of the work being under the personal direction of Mr. Mamoulian, for two years dramatic director of the operatic department of the Eastman School of Music.

Gustlin Adds to Opera Interp-Repertory

Clarence Gustlin, originator of the American Opera Inter-recitals, carries even greater interest for next season than he did for last, when more than twenty-three states capitulated to his skillful interpretations of the operas Alzila and The Echo. Ten American operas have been added to his repertory, and twenty-five states are becoming concerned over what they have missed. The early part of the season will be given to the Pacific Coast, where the fame of the Biennial coupled Mr. Gustlin's interpretation of The Echo with the subsequent success of its complete performance; and after January 1 he will give his time to the middle and Eastern States.

Elly Ney to Return in January

Elly Ney, pianist, will return to the United States in January and will begin her season at Bloomfield, N. J. From there she will tour south and across the continent to California. At the end of February she will be in Pennsylvania for a series of concerts, and during March she is booked for a similar series in the middle west. She will appear with the New York String Quartet and the Cincinnati Symphony Orchestra in Indianapolis. At present Mme. Ney is touring Europe, giving many concerts.

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ARTIST PSYCHOLOGY

V. PRECOCITY

By Frank Patterson

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The above title is here used in a very broad sense. It is intended to embrace the quality of ease in the acquisition of whatever branch of music is studied—of music in general.

Every musician realizes with what inequality the gifts of the gods are (apparently) showered upon different individuals. What one learns almost instantly, without visible effort, the other must work long and hard to attain; what to one is child's play is to another a man's labor.

It seems very unfair, and sometimes it is. Sometimes, not always. If it always were, then the subject would be unworthy of discussion, and one might simply advise all those to whom music is labor to leave it alone, and be done with it.

Such advice is often carelessly given, and, up to a certain point, it is justified. It is, indeed, absurd—and pitiful—to see people who have no music in their strivings and struggling to learn what they can never learn properly. No career has in it so many disappointed failures as music.

But with the hopeless ones this article has nothing to do. It concerns itself only with those who are likely to succeed, at least in a certain degree, who have within themselves potentialities of serious musicianship, who may hope, if only they can find themselves, to attain a modicum of name and fame.

Precocity, in the common sense of the word, begins in early youth. It is not necessarily confined to the wonder-child, the infant prodigy. Many there are who grasp the essentials of music with astonishing ease, who acquire a facile technic without labor, and are yet scarcely in the class of the prodigies.

That ease is found in all of the ordinary activities of life as well as in music. We see boys and girls quick at their studies, quick at games, quick to make friends; boys and girls to whom the burden of life is light, while to others it is heavy.

But this lightness is not always a permanent guarantee of success. It often appears to be accompanied by a weakness of wing that renders impossible flight above a certain level. It is common to observe that some composers who write light music with amazing ease and facility never succeed in writing heavy music at all, and this same phenomenon in its various manifestations shows itself in other branches of music as well.

To generalize in the manifold complexities of music psychology is impossible. There is rarely a single force at work in art, rarely a "one track mind." Perhaps the nearest to it is the average infant prodigy, animated consciously or unconsciously by one thought—technic. It is not surprising that this average infant prodigy fails to interest his audiences when he reaches an age from which one expects something more than mere scintillating virtuosity.

And it is this that will be the important point for the majority of interested readers, it is in this, as one might say, that consolation is found. For if an easy technic is not all-important there remains at least a hope for those who learn slowly that they may have sustaining qualities provided they can get the necessary technic. It remains to be seen, then, if perhaps they can profit from the experience of the prodigies.

What is there in the mentality of the prodigy that makes for precocity? What is quick learning? It seems reasonable to suppose that it rests primarily upon two attributes: singleness of mind and a good memory. Of the two neither one will produce the phenomena of precocity without the other. Even a person with a good memory must for a time put his mind on a thing to the exclusion of all else if it is to be learned.

It is this singleness of mind that, in precocious persons, is so remarkable; it is this singleness of mind that, in people who learn slowly, is so notably absent.

Instances familiarly quoted are Verdi and Wagner. Verdi was refused admittance to the conservatory; Wagner was the despair of his teachers. To account for which it is generally said that they developed slowly. The real explanation is that their minds were occupied with dozens of considerations outside of their allotted tasks. An illustration of this was unconsciously given in later life by Wagner when, at Bayreuth, he was asked to accompany a singer in an excerpt from one of his own operas, instead of which his mind went off into a fantastic dream and he improvised, magnificently, for many minutes, upon the themes of the song. Is it difficult to imagine him doing the same thing when, as a youth, he was supposed to be playing piano studies or writing counterpoint exercises?

Let it not be supposed, however, that I am suggesting that all students whose attention wanders from their tasks are, therefore, endowed with creative genius! Often the cause is mere indolence, laziness, or the result of bad habits arising from lack of strict discipline at home or in the school. And there may be other causes. But with these we have nothing to do. They are matters which have no direct bearing upon the subject at hand, nor do they lie within the scope of this article.

On the other hand, there are many gifted musicians whose minds wander for what may be called legitimate causes, just as the cause of the wandering of the mind of a Verdi or a Wagner is, in another way, a legitimate cause.

In many cases musicians so constituted wonder why they do not progress more rapidly; why they do not reach greater heights in their profession. If they would pause to reflect what direct bearing the occupations of their wasted moments have on their progress they would cease to wonder. Sometimes they are taught to believe that "general culture" would aid them to attain eminence and recognition. It is the strange conceit of some schools that to be a good pianist or violinist one must have "a high school education or its equivalent." And the side issues that some would-be artists waste their time and energy upon are innumerable, and astounding in their manifold nature!

However, even such misguided activity as this is not as bad as the wandering (or "wondering") habit of mind. That is a real affliction, even when it is evidence of an active talent, as it often is. It is hard to blame an artist for dwelling lovingly upon a certain chord or passage and going back to it again and again when other things should

be adoing. Yet it is certainly a waste of time. It is hard to blame a man for taking so much time systematizing his work that there is no time left for the work. System is a good thing—but it is not work. It is hard to blame a man for using up so much energy designing new exercises that he has none left to expend upon their study. It is impossible, indeed, to blame a man for dreaming through the great masterpieces, Bach, Beethoven, Tchaikowsky, Wagner; too engrossed, enthralled by their beauties ever to have time to select one from them all for study to perfection.

This is the delightful side of music. To skim the cream, to grow fat on the rich fare that the printed page offers, insures a happy existence—until the day of awakening, when one discovers that, though deep in knowledge and widely read, one has retained little and has not the power to use even that little.

All of which sounds a bit like a curtain lecture, but is not so intended. It is set down in this form merely to bring vividly before the reader the marked traits of those who get quickly before the public because of their precocity, and of those whose progress is interminably retarded and delayed. The one, in a word, has his mind on his task to the exclusion of all else. The other may know more—but in music it is better to know one thing well than to know a thousand things indifferently. If the virtuoso knows his program, who cares what else he knows!

One may well ask where "talent" enters into this problem. But what is talent? It is not an uncommon thing to see a small boy standing with rapt gaze before an orchestra or a phonograph, his attention fixed upon the music to the exclusion of all else. This undoubtedly indicates talent. An inclination so marked that the sound of music attracts and holds the attention can indicate nothing else. Yet this boy may prove to be slow learner. His attention and interest may grasp rather at music in the abstract than at the making of music.

On the other hand, there are young people who acquire technical skill with astonishing ease and yet apparently have no love for music. They will not pause to listen, and if they go to a concert it will be only to one where their own instrument is played, and they will be interested only in the technic of the player, not in what he plays. Teachers report numerous cases of pupils who make rapid mechanical progress at the start, only sooner or later to drop away, discontinue their lessons and give up music utterly so that it never more has any part in their lives. No one who really had any love for music could possibly do that, and (if talent and love are related) it is fair to assume that mechanical talent and musical talent are not the same thing. One may have great musical talent and yet learn slowly; one may have little or no musical talent and yet learn rapidly.

The question is, can the possessor of great musical talent make up in later life for the time lost in the slow acquisition of technic in early youth? Probably! If musicians so handicapped are able to force themselves to concentrate on technic to the exclusion of all else they should, with comparative youth, and under normal conditions of health, attain a degree of technical facility sufficient to average needs.

Precocity is sometimes the result of parental discipline, sometimes the result of personal desire—ambition. The parents of some of the world's greatest virtuosos deserve most of the credit for their sons' successes. Many of those boys did not like to practice and did not do it willingly. They simply had to, and their parents stood by to see that no minute of the practice hours was wasted.

That method works wonders far more frequently than does personal desire, because personal desire generally awakens too late and is rarely sufficiently patient, rarely capable of intelligent self-guidance. Personal desire seeks quick results and often attains speed at the expense of distance. Broadway and the jazz world are full of talented men who might have become real musicians if they had had the training. Can they now escape from their environment and rise a step in the musical scale? Hardly! For few of them—perhaps none of them—would be willing to go back to the school-room, to concentrate for years upon the acquisition of technic with complete singleness of mind to the utter exclusion of all else.

From whatever angle we examine the subject we invariably revert to that one thing: singleness of mind. It cannot be said that talent "has nothing to do with it," for without talent we cannot succeed. But when we observe the number of real talents that fail, we are tempted to conclude that talent has, indeed, "nothing to do with it." Success is the result of talent-plus, to borrow an idiom familiar in commercial advertising.

Talent, plus a vigorous and persistent will centered solely, to the exclusion of all else, upon technic.

Expression! O, yes. That is necessary. But that comes later. First of all comes technic, technic, technic! The approximation of precocity. The ability to do things. Speed. Skill. Achievement.

And it would probably amaze some of those who give thought to expression and sentiment to discover how often those things come unsought, without conscious effort, as a natural outcome—or say, rather, by-product—of an intense effort towards technical exactitude.

Finally let it be added that a certain amount of ease in the acquisition of technic is indispensable to the artistic career. If technic ever remains a burden, public performance had best be abandoned. The coloratura whose runs and trills do not quite materialize, the pianist or violinist who is evidently straining every nerve at the difficult passages, will not inspire her or his audience. To acknowledge oneself beaten is not pleasant, but it is better than public failure.

Liebling Pupils Engaged by Shuberts

Bess Bratsch of Dallas, Texas; Robert Johnston of Cleveland, Miriam Fine of New York and Bartlett Simmons of Baltimore, all pupils of Estelle Liebling, have been engaged on long term contracts by J. J. Shubert. Miss Bratsch is to sing the part of the Princess in the Student Prince Company which goes to California and Mr. Johnston is to sing Captain Tarnitz in the same production. Miriam Fine is singing the Hawaiian Mother in the New York production of Artists and Models. Mr. Simmons, tenor, recently returned from a ninety-two weeks' tour with Shuberts Artists and Models, was immediately started with rehearsals for the leading role in the new Shubert Greenwich Village Scandals.

Ethelynde Smith Reengaged for Festival

Ethelynde Smith, popular soprano, has been reengaged as one of the soloists for the National American Festival to be held in Buffalo, N. Y., early in October.

CESAR THOMSON AND LEON SAMPAIX TO CONTINUE AT ITHACA CONSERVATORY

Mrs. Fletcher-Copp to Return—Busy Year Expected

According to an announcement made by W. Grant Egbert, musical director of the Ithaca Conservatory and Affiliated Schools at Ithaca, N. Y., Cesar Thomson, celebrated violinist, will remain for at least another year, and probably longer, on the faculty of the well known Ithaca institution. Under a new arrangement, M. Thomson will give his time exclusively to advanced students of the violin, finding it necessary to do this because of the increased number of pupils who desire to take advantage of his time while in America. M. Thomson made this arrangement while enjoying an interesting trip to the Pacific Coast, where flattering inducements were made to interest him in other institutions. He was influenced in favor of the Ithaca school, however, because of the pleasant and encouraging experiences of his first two years.

At the same time Leon Sampaix, distinguished pianist, announced that he too had concluded arrangements by which he will continue exclusively on the Ithaca faculty. M. Sampaix thus enters upon his sixth consecutive year with the Conservatory. He has built up a larger following than ever since his recent concerts in eastern cities attracted many new admirers.

The interest of the two eminent artists in the advancement of their respective arts in America led them to announce again the awarding by each of a master scholarship bearing their name. Examinations for these scholarships will take place at Ithaca, September 19, and include board, room and tuition. The Ruth Rodgers scholarship in voice will also be awarded at that time. The school term opens September 24.

Another important faculty announcement from Ithaca concerns Mrs. Fletcher-Copp, the "Froebel of Music," whose classes in music methods began in June as a feature of the Summer School. Mrs. Fletcher-Copp will continue her work during the regular term. Arrangements have also been completed by the Conservatory to continue the course in operatic training which began last spring under the direction of Andreas Dippel. This course supplements the regular instruction in vocal training. The presentations of scenes from light operas, which ended the Conservatory

term this year, were under Mr. Dippel's personal direction and attracted wide attention. According to important plans now being considered this activity will continue under the direction of Bert Rogers Lyon, whose presentations of Haydn's Creation, Mendelssohn's Elijah and other important works have been well received.

Ernst Mahr will continue as a member of the faculty, instructing in cello, piano and ensemble playing. Band and orchestra departments will be under the direction of Patrick Conway. George Daland continues as director of the theoretical department. In each department the instruction staffs have been augmented by the addition of new teachers. In quite a few instances former teachers who have enjoyed a change of scenery found Conservatory surroundings so attractive that they have rejoined the faculty.

Important changes have been made in the courses in each of the music departments, and the faculty and administration of the Conservatory have spent an exceptionally busy summer rearranging and revising the curricula to conform with collegiate requirements since the Conservatory is now on a college basis in fact if not in name. Many new courses have been added, which is one of the reasons why the faculty has been enlarged. One member of the faculty, Dean Albert Brown of the Institution of Public School music, spent his summer reconstructing his school and holding summer school classes, but his work is certain to make the Institution of Public School Music one of the most outstanding schools of its kind in the country.

The Conservatory looks forward to the coming term as one of the most successful in its career of thirty-three years, and a most encouraging sign of its development is the growing interest displayed by advanced students in the courses offered under such teachers as Thomson and Sampaix.

Dunning System Classes in New Mexico

Gladys Marsalis Glenn, one of the Dunning Normal instructors, has completed the first Normal for teachers of the Dunning System of Improved Music Study in the state of New Mexico. This class was conducted in the Nichols-Thompson Piano School in Albuquerque, and was so successful that plans are now underway to have another in June of

next year with Mrs. Glenn as instructor. Mrs. Dunning has had repeated inquiries from different sections of New Mexico from time to time, thus proving the desire to have the most progressive courses in fundamental instruction in this state, but it was only this year that a class could be arranged. Teachers were gathered from different sections of the state, and the enthusiasm over the course was so pronounced that the Dunning System has apparently taken a permanent hold in New Mexico. It was ten years ago that Mrs. Glenn first took the Dunning System with Mrs. Dunning in Portland,



LEON SAMPAIX.



CESAR THOMSON.

Ore., at which time she extended an invitation to Mrs. Dunning to hold normal classes in Texas. The teachers in Texas realized the value of the course and responded in no uncertain terms until now there are several hundred teachers in the state.

At the present time, Mrs. Glenn is holding a Normal in Amarillo, Texas, while other Normal teachers are holding classes in Fort Worth, Dallas and San Antonio.

Oliver Stewart in Maine

Oliver Stewart, tenor, is spending the summer at Harrison Maine, and continuing his coaching with Frederick Bristol. Before leaving New York Mr. Stewart broadcasted an interesting program of songs and arias over WOR.

Zimbalist Puzzle Puzzlers

Efrem Zimbalist, who contributed a cross-word puzzle to the Celebrities Cross Word Puzzle Book, still receives requests for help from puzzled puzzlers. Mr. Zimbalist's puzzle is considered one of the best in the book.

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 Cahier, Mme. Charles.....Europe
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 Danise, Giuseppe.....Ravinia, Ill.
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 Delamarter, Eric.....Ravinia, Ill.
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 Didur, Adamo.....Buenos Aires, S. A.
 Dilling, Mildred.....Europe
 Dillon, Enrica Clay.....Harrison, Me.
 Dittler, Herbert.....Old Lyme, Conn.
 Divine, Grace.....Virginia Beach, Va.
 Dixon, L.....Boothbay, Me.
 Dormont, Maria.....Europe
 Drake, Glenn.....St. Joseph, Mich.

E
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 Ellerman, Amy.....Yankton, S. D.
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 Erhardt, Willard.....Italy

F
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 Fischer, Adelaide.....Berlin, Germany
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 Foster, Fay.....Lavellette, N. J.
 Freed, Isadore.....High Point, N. J.
 Friedberg, Carl.....Baden-Baden, Germany

G
 Gahrilowitsch, Ossip.....Seal Harbor, Me.
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 Garrigue, Esperanza.....Europe
 Geon, Marcella.....Chautauqua, N. Y.
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 Greene, Walter.....Fayette, Me.
 Grow, Ethel.....Southampton, L. I., N. Y.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

ZURO RESIGNS

Josiah Zuro, for six years past director of opera at the Riesenfeld theaters, and Mr. Riesenfeld's particular artistic assistant, has announced that he will sever his connection with the Rialto, Rivoli and Criterion theaters. Mr. Zuro will have charge of the Municipal Opera, which is being given in Brooklyn this week, August 1 to 8 inclusive. Mr. Zuro has opened offices in Steinway Hall, on 57th Street. He expects to continue his Sunday Symphonic Society, a unique organization of eighty-five musicians, which for two seasons past has given free Sunday concerts at noon at the Criterion Theater. There is perhaps no musician in New York who is better known, or who has more achievement to his credit. He has always been connected with the very best of operatic ventures and during the past six years, despite the fact that his duties at the Riesenfeld theaters were very heavy, he has found time at least to act in an advisory capacity to many notable organizations.

ERNO RAPEE SAILING FOR EUROPE

Erno Rapee, eminent conductor, will sail for Europe in a few days, going immediately to Berlin where he has been elected general director of a string of theaters. This new work will keep him in Europe for about fifteen months. He expects to return to the States some time in the fall of 1926. Mr. Rapee for the past year was the general director of the new Fox Theater, Philadelphia, where this new house established a record for artistic presentation and a theater orchestra such as Philadelphia had not known before. This spring he made a flying trip to Europe, where he conducted symphonic concerts in Berlin, Vienna and Budapest, receiving unanimous praise. For three years Mr. Rapee was

Gustafson, Lillian.....Jamestown, N. Y.
 Gustafson, William.....Mattapan, Mass.

H
 Hackett, Charles.....Long Island, N. Y.
 Hadley, Henry.....Wen Chop, Mass.
 Hamilton, Mme. Lee.....Union City, Tenn.
 Hamilton, Rosa.....Wellsboro, Pa.
 Hartmann, Arthur.....Darien, Conn.
 Harter, Richard.....Berlin, Germany
 Harris, Tomford.....Glen Gardner, N. J.
 Harrison, Theodore.....Garrett Bay, Wis.
 Haskell, Clara.....Switzerland
 Hasselmanns, Louis.....Ravinia, Ill.
 Haydu, Ethyl.....Washington, Pa.
 Heifetz, Jascha.....Narragansett Pier, R. I.
 Hempel, Frieda.....Europe
 Henry, Harold.....Bennington, Vt.
 Hertz, Alfred.....Europe
 Herzog, Sigmund.....Lake Placid, N. Y.
 Hess, Myra.....England
 Hilger Trio.....Lakewood, N. J.
 Hill, Jessie Fenner.....Paris, France
 Hoffmann, Jacques.....Ashland, N. H.
 Hofmann, Josef.....Switzerland
 Hopkins, Frieda.....Ogunquit, Me.
 Hopkins, William.....Rock Hill, S. C.
 Hubbard, Arthur J.....Los Angeles, Cal.
 Hubbard, Vincent V.....Los Angeles, Cal.
 Huber, Daniel, Jr.....Lake Placid, N. Y.
 Huhn, Bruno.....Lake Placid, N. Y.
 Hullmann Trio.....Southampton, L. I.
 Husa, Henry Holden.....Diamond Point, N. Y.
 Hutcheson, Ernest.....Chautauqua, N. Y.

I
 Imandt, Robert.....Europe

J
 Jeritz, Maria.....Europe

Johnson, Edward.....Florence, Italy

Johnson, Reber.....Chautauqua, N. Y.

Jonas, Alberto.....Nice, France

Jones, W. Bridge.....Gilsum, N. H.

Josten, Werner.....Nantucket, Mass.

Jou-Jerville, Jacques.....Seattle, Wash.

K
 Kelly, Mr. and Mrs. Thomas J.....London, Eng.

Kibalchich, Basile.....Europe

Kiddle, B. Alina.....Spring Valley, N. Y.

Klipnis, Alexander.....Europe

Klein, Max.....Great Diamond Island, Me.

Kraft, Arthur.....Watervale, Mich.

Kratt, Theodore.....Hazelhurst, Wis.

Kriens, Christian.....Chesterstown, N. Y.

Kuhnle, Laura DeWald.....Monmouth, Me.

L
 La Charme, Maude.....France

Lambert, Alexander.....Avon-by-the-Sea, N. J.

Land, Harold.....Ocean Grove, N. J.

Landowska, Wanda.....France

La Prade, Ernest.....Chautauqua, N. Y.

Laubenthal, Rudolf.....Italy

Lazzari, Virgilio.....Ravinia, Ill.

Lent, Sylvia.....Block Island, R. I.

Lenska, Augusta.....Europe

Leonard, Geraldine.....Orgunkut, Me.

Leopold, Ralph.....Cleveland, Ohio

Levenson, Boris.....Brighton Beach, N. Y.

Liehnman, Jennie S.....Wilmette, Ill.

Liehnman, Samuel.....Green Mountains, Vt.

Lund, Charlotte.....Newcastle, Me.

M. Lynn, Howard.....East Hampton, L. I.

M. Lynn, Howard.....Chautauqua, N. Y.

M
 Macmillen, Francis.....Paris, France

Maier, Guy.....Fall River, Mass.

Margulies, Adele.....Europe

Mario, Queena.....Europe

Martinelli, Giovanni.....Ravinia, Ill.

Martinez, Margarita.....Europe

McAfee, Marion Alice.....Evanson, Ill.

McCarthy, Kathryn.....Lake Placid, N. Y.

McKinney, Howard D.....Europe

Mercenblum, Peter.....Seattle, Wash.

Mero, Yolanda.....Europe

Meyer, Marjorie.....Lake George, N. Y.

Miller, Frederic.....Roselle, N. J.

Miller, Marie.....Europe

Milligan, H. V.....Becket, Mass.

Mittell, Philipp.....Provincetown, Mass.

Moor, Earle V.....Europe

Moranzoni, Roberto.....Europe

Mott, Alice Garrigue.....Europe

Mount, Mary Miller.....Avalon, N. J.

Munchoff, Mary.....Glendale, Cal.

Munz, Mieczylaw.....Krakow, Poland

Murphy, Lambert.....Munsonville, N. H.

Muzio.....Buenos Aires, S. A.

N
 Nash, Frances.....Europe

Nearing, Homer.....Europe

Ney, Eily.....Europe

Noble, T. Tertius.....Rockport, Mass.

Noelseth Trio.....Sulphur Springs, Ark.

Northrup, Margaret.....Washington, Pa.

Novak, Guiomar.....Europe

O
 Openshaw, John.....London, Eng.

Ornstein, Leo.....North Conway, N. H.

MUSICAL COURIER

P
 Papi, Gennaro.....Ravinia, Ill.
 Pelletier, Wilfred.....Ravinia, Ill.
 Perutz, Robert.....Europe
 Peterson, May.....Europe
 Pochon, Alfred.....Switzerland
 Ponselle, Rosa.....Lake Placid, N. Y.
 Porter, Hugh.....Chautauqua, N. Y.
 Potter, Marguerite.....S. New Berlin, N. Y.
 Press, Michael.....Germany

R
 Raina, Rosa.....Highland Park, Ill.
 Raymond, George Perkins.....Paris, France
 Regnais, Joseph.....Raymond, Me.
 Reynolds, Helen B.....Duhlin, N. H.
 Reddick, William.....Bay View, Mich.
 Reimers, Paul.....Paris, France
 Rethberg, Elisabeth.....Europe
 Rieger, Wallingford.....Southbridge, Mass.
 Riesberg, F. W.....Norwich, N. Y.
 Rimini, Giacomo.....Highland Park, Ill.
 Risan, Julius.....Crawford Notch, N. Y.
 Roberts, Emma.....Bar Harbor, Me.
 Roeder, Carl M.....Thetford, Vt.
 Rogers, Francis.....Shinnecock Hills
 Roma, Lisa.....Paris, France
 Roselle, Anne.....Europe
 Rosenthal, Moriz.....Vienna, Austria
 Roosevelt, Emily.....Stanford, Conn.
 Rothier, Leon.....Ravinia, Ill.
 Rumachiski, Dr.....Ridgefield, Conn.
 Rybner, Cornelius.....Tannersville, N. Y.

S
 Salzedo, Carlos.....Seal Harbor, Me.
 Samaroff, Olga.....Seal Harbor, Me.
 Scalerio, Rosario.....Busson, Italy
 Scherer, A.....Europe
 Schipa, Tito.....Highland Park, Ill.
 Schnitzer, Hugo.....Lake Garda, Italy
 Schoen-Rene, Mme.....Europe
 Schiedel, Edgar.....Santa Cruz, Cal.
 Scott, John Prindle.....McDonald, N. Y.
 Schmitz, E. Robert.....Boulder, Colo.
 Schwartz, Jacob.....Norfolk, Va.
 Sciarretti, Alberto.....Italy
 Seagle, Oscar.....Schroon Lake, N. Y.
 Sedano, Carlos.....Spain
 Sembrich, Marcella.....Lake George, N. Y.
 Serwitzky, Fabien.....Warsaw, Poland
 Shattuck, Arthur.....Europe
 Shirley, Paul.....Dark Harbor, Me.
 Simmons, Louis.....Europe
 Simonds, Bruce.....England
 Simonds, Alice.....East Norwalk, Conn.
 Sisley, T. T......Stroudsburg, Pa.
 Smith, Ednah Cook.....Ocean City, N. J.
 Smith, Ethelynde.....Aldon Bay, N. H.
 Spadoni, Giacomo.....Ravinia, Ill.
 Spiering, Ellen.....Wequassing, Mich.
 Springer, Theodore.....Europe
 Springer, Herman.....Estes Park, Colo.
 Spry, Walter.....Montevallo, Ala.
 Spunt, Lisa.....Milan, Italy
 Stanley, Helen.....Twin Lakes, Conn.
 Stewart, Oliver.....Harrison, Me.
 Stodder, J. Jennie M.....Mount St. Joseph, O.
 Stoerher, Emmeran.....Pittsfield, Mass.
 Stoessel, Albert.....Chautauqua, N. Y.
 Stonestreet, Lloyd.....Lake Sunapee, N. H.
 Sundelin, Marie.....Ravinia, Ill.
 Svecenaki, Louis.....Blue Hill, Me.
 Swain, Edwin.....Southampton, L. I.
 Swarthout, Gladys.....Italy
 Swinford, Jerome.....Harrison, Me.

T
 Tamme, Mr. and Mrs. Charles.....Paris, France
 Tas, Helen Teachner.....Europe
 Telva, Marion.....St. Louis, Mo.
 Thomas, Edna.....Australia
 Tokatyan, Armand.....Ravinia, Ill.
 Trabulse, Yo.....Europe
 Trevisan, Vittorio.....Ravinia, Ill.
 Truette, Everett E.....Greenville, Me.
 Turner, H. Godfrey.....Whitefield, N. H.

V
 Varady, Roszi.....Narragansett Pier, R. I.
 Visanca, Daniel.....Old Forge, N. Y.
 Voedisch, Alma.....Europe
 Volpe, Arnold.....Hollywood, Cal.
 Von Klenner, Baroness.....P. Chautauqua, N. Y.

W
 Warren, Olga and Frederic.....Madison, N. H.
 Weber, Henry G.....Europe
 Wedge, George.....N. Brookline, Mass.
 Wells, Clarence.....Northampton, Mass.
 Wells, Phradie.....Colorado
 Westervelt, Louise St. John.....Pentwater, Mich.
 Werrenrath, Reinhard.....Adirondacks
 Whitehill, Clarence.....Scotland
 Whittington, Dorset.....England
 Whirlie Cliff Manor, N. Y.
 Whytock, Antoinette Hall.....Westervelt, R. I.
 Wolverton, Helen.....Westerville, N. Y.

Y
 Yost, Gaylord.....Fayette, O.

Z
 Zan, Nikolai.....Portland, Ore.

musical director at the Capitol Theater, where he took a new organization of eighty-five men and developed an orchestra which was spoken of in the New York dailies along with the Philharmonic and the Symphony. He is one of the finest of our young conductors and it will not be surprising if some day in the very near future he will be at the head of one of the symphonic organizations in this country.

MARK STRAND

A varied program surrounded the feature picture at the Strand last week. The Dvorak Carneval was played by the Mark Strand Orchestra and, under the energetic direction of Carl Edouard, it received a spirited and colorful performance. A charming duet was sung by Pauline Miller and Everett Clark, and Mlle. Klemova and M. Daks gave a dainty interpretation in dance of a Chopin waltz. The Mount City Blue Blowers, in a selection of popular numbers, provided entertainment for those who care about that type of jazz. Much more amusing, and much more clever, was the eccentric dancing of White and Manning in Tin-type Classics, given in the same setting, a back alley somewhere in New York.

Edward Albano, baritone, sang a song of the Orient appropriate to the setting of the feature picture, the Half-Way Girl, in which there is a fire on ship at sea, with a lion on board escaping to eat the villain and allowing the hero and heroine to be saved and to live happily ever after. From the Inside Out, a fish-eye view of what goes on under the waters, and organ solos by the capable Strand organist, completed the program.

THE CAPITOL

The much advertised photoplay, which was the featured attraction at the Capitol Theater last week, Never the Twain Shall Meet, adapted from the well known story by Peter Kyne, proved to be as excellent entertainment as the announcements declared. Featuring Anita Stewart and Bert Lytell, it was a success artistically as well as dramatically. The surrounding program was also an excellent one, introducing as its primary offering the overture to William Tell,

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SENSATIONAL SUCCESS

“SALLY OF THE SAWDUST”

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splendidly interpreted by David Mendoza and his men. Caroline Andrews gave evidence of a delightful coloratura voice in her rendition of the Shadow Song from Dinorah. She was received with warm and well merited applause. The dancing group was up to its usual standard of excellence, including Mme. Gambarelli in an attractive solo selection as well as in a number with the Capitol ballet corps. Doris Niles also did particularly well in a divertissement with the ballet corps. Umberto Corrado, first trombonist of the orchestra, was the soloist of the program, playing Pryor's Thoughts of Love in such a manner as to bring forth a marked demonstration. The remaining offerings were pictorial presentations—A Night in the Forest, accompanied by the usual well arranged score, and the Capitol Magazine.

THE RIALTO

Deserving of principal mention at The Rialto last week was Riesenfeld's Classical Jazz, sub-titled Girls of My Dreams. With delightfully picturesque settings and the soloists appropriately costumed this number pleased the eye as well as the ear. The groups were as follows: Tulip Time in Holland, The Little Dutch Girl; Madelon, Frenchy; Venetian Moon, Gianina; Seventeen, Frank Cornwell, tenor, and Dorothy Seegar, soprano; All Aboard for Heaven (Joseph Meyer), "Fuzzy" Knight and Rialto Ensemble—Alma, Marley, Marguerite and Frances, dancers.

The overture was Adam's If I Were King, and Michel Rosenker, violinist, played Zamienki's Love's Fancies to the delight of all. The feature picture was The Ranger of the Big Pines, excellently done. There were also an Inkwell cartoon and The Rialto magazine.

THE RIVOLI

Super Radio Week at The Rivoli featured Ben Bernie and his orchestra, Rosa Polnariow, violinist; National Male Quartet; Joseph Termini, guitar; Ruby Keeler, dancer, and Miriam Lax, Martin Brefel and James Donaghay in the trio from Faust; also The Rivoli Dancers, and Harold Ramsbottom at the Wurlitzer. All were splendid and hugely enjoyed by the large audiences. The feature picture starred Betty Bronson and Ricardo Cortez in Not So Long Ago, extremely good. There was also the

ERNESTO BERUMEN INTERVIEWED

(Continued from page 7)

long runs. But I believe some splendid things are being done in the theater movement."

TECHNIC VERSUS INTERPRETATION

"Now, to get down to your own particular interest, that of the pianist. What relative importance do you attach to technic and interpretation?"

"Both are essential. But one is the means and the other the end. A thorough technical foundation is absolutely necessary, but today the acquisition of a remarkable technic is not the last word, but the beginning. One must go through certain stages, too, in interpretation. A young artist cannot be expected to have everything at once. With the student, interpretation is mechanical at first—it is technical. Then comes the imitative interpretation. The student learns from the interpretations of others. There are certain traditions to be taught. And finally comes the natural interpretation. Of course some more gifted than others naturally express individual interpretations sooner than others. But the final stage is a long slow process and requires years of experience."

"Technic is not worshipped here as it was in Europe for so many years. Of course a dazzling technic draws admiration, but after the first thrills of that have worn off it becomes shallow and the public asks, 'What else has he to give?' And the pianist who relies upon astounding technical feats to hold his audience finds he is lagging behind in the race. What then? If he would hold the admiration and the affection of his public, and fulfil the true mission of the artist, he must have more to give. He cannot give what he does not have. Then he must enrich his mind and his soul. Now you understand why I urge that an artist cultivate in himself more than a mere knowledge of music. He must have experience, he must understand people and he must cultivate imagination."

"But there are some pianists," the writer ventured, "whose technical speed and facility is a big point, while others may have less assurance in technic but more dramatic or poetic appeal."

TYPES OF PIANISTS

"Well, just as there are various classes of vocalists, such as coloratura, lyric or dramatic, so there are distinctly different types of pianists. We would not criticize a lyric singer, for instance, for not being dramatic, and vice versa, but we too often criticize pianists by one standard which includes all the elements. Some, as you say, have marvelous speed and fleetness, just as a coloratura has flexibility. Some have power and dramatic effect. Others are of a poetic nature, though it is true that now and then there is found a genius who has them all."

"Yes," I answered smiling, "I see your point. Right this minute I can think of certain pianists whom I could call coloratura, others lyric and others dramatic."

Mr. Berumen, while a very busy and successful teacher, has also achieved success as a concert pianist, having given nine annual New York recitals to large and appreciative audiences. His recent announcement to the effect that he would not give his usual New York recital this year was a real disappointment to his many admirers.

Queried about this, Mr. Berumen explained: "Yes, I expect to devote most of my time to teaching this season. I shall not, however, give up entirely my interest in concert work. I'm just taking a 'leave of absence' from the concert field. I shall continue my custom of keeping entirely separate my teaching hours at the studio and practice hours for myself in the quiet of my home at Kew Gardens. I shall also continue to be on the lookout for new and interesting music. For instance, after the close of our summer session at the La Forge-Berumen Studios, I am sailing to Europe for a couple of months. I am looking forward particularly to visiting Spain, and I hope, while there, to pick up some worthwhile things for piano to bring back here."

The writer expressed an interest in this idea and wished Mr. Berumen bon voyage.

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Joseph Szigeti, the Hungarian violinist, who comes here for the first time next season, constantly is having new works

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MUSICAL COURIER

dedicated to him. The latest is Ernest Bloch's *Nuit Exotique*, which is shortly to be published by Carl Fischer and which Mr. Szigeti will feature on his programs. Mr. Szigeti was the first violinist in Europe to play Mr. Bloch's *Baal Shem*.

Waller's Conducting Praised in Cincinnati

Cincinnati, owing to its difficulties with the stagehands union, did not have its usual season of summer opera at the Zoo, which has been for years the feature of the hot weather there, but it is recompensed for it by splendid daily programs that are being given by the Cincinnati Summer Sym-



FRANK WALLER.

phony Orchestra under the direction of Frank Waller, young American conductor, who was recently with the operatic department of the Eastman School of Music. Mr. Waller is meeting with notable success both as regards his conducting and his choice of program. The Cincinnati papers have spoken highly of them. Of the opening concert, Sunday, June 21, the Inquirer critic said:

"Frank Waller, an ambitious and exceedingly capable orchestral leader, who is practically a new comer before Cincinnati music lovers, notwithstanding his connection several years ago with the summer opera at the Zoo, made a highly favorable impression upon a large and critical audience last night. He conducts with vigor and reads his scores with authority. Keeping his musicians firmly in hand he led them through a program that revealed his skill in the matter of selecting music that balances well and which holds a very definite appeal."

"There were heavy numbers, light numbers, and some in popular vein, but all in good taste. Handicapped by lack of sufficient rehearsals, Mr. Waller gave evidence of his superior musicianship by the manner in which he secured those delicate shadings that ordinarily follow only long and tedious preparation."

Here are extracts from some of the other papers:

"Mr. Waller made a deep impression. His beat is firm and his interpretations brilliant, spirited and emotional when the moment comes. One feels that this young American has that close understanding of every musical phase which goes to the making of a fine orchestra director." (Times Star).

"It is gratifying, however, to know that native Americans are beginning to display that efficiency that once was associated only with the foreign conductor. The growing power of the American orchestral conductor is being brought conspicuously before the mind of Cincinnati music lovers now through the engagement of Frank Waller as conductor of the summer symphony orchestra at the Zoo grounds. His first week at the head of the members of the Cincinnati Symphony Orchestra, now under his direction, has been sufficiently noteworthy to be cause for actual enthusiasm." (Enquirer.)

"The general impression may be expressed that Waller's conducting is staunch as a wall." (German Free Press.)

Nikola Zan in Portland

Nikola Zan, New York teacher, who for the past two seasons has given a special summer class in Portland, Ore., returned there this year on June 1. He had quite a large class awaiting him and since the opening of the studio numerous other pupils have arrived; thus it looks like a most successful season for this well known instructor.

Mr. Zan has an excellent baritone voice and is heard in concert many times during the season. He was special solo-

ist at the opening of the Elks' convention which was held in Portland, Ore., on July 13, and while usually no encores are permitted on these occasions the capacity audience so insisted that encores were granted.

Anent Chamlee's New Records

A recent review in the Cincinnati (Ohio) Enquirer entitled Brunswick Release, tells of Mario Chamlee's two new records, *My Desire*, by Charles Wakefield Cadman, and *Mother, Oh My Mother*, as "done by Chamlee with all the artistry of which he is capable." But a letter recently received by the young tenor from Norton, Va., is even more expressive.

"Dear Mr. Chamlee," writes the southern correspondent in part, "just a little note to say that I thought you were to be flattered, and now I know it will be perfectly permissible for you to be after singing the wonderful song, *Mother, Oh My Mother*. The things brought out in this one record surely pay a tribute to your own mother, for you must have been thinking of a wonderful mother during the recording of this record. And no matter how high you climb, I don't believe you will ever surpass this."

Mr. Chamlee often sings Fritz Kreisler's *The Old Re-train*, on his concert programs, and it is not unusual for him to be questioned about his mother—the song expresses filial love—after the concert.

"I am always glad to tell them," says Mr. Chamlee, "that without my mother's unique aid, I should never have had a professional career. I say unique because it was just that. My father was the real old school type of Methodist. He believed that anything connected with the theater was directly sponsored by the devil himself! So my mother had to aid me in my career—secretly. Money for lessons, excuses for my absence when taking these lessons, everything came from her. Even her sympathy had to be masked! It is almost impossible for me to sing a song about maternal love without visualizing—quite unconsciously—the personality of my own mother!"

Mr. Chamlee, during the winter season is kept busily engaged singing leading tenor roles with the Metropolitan Opera Company in New York. This summer he is a member of the Ravinia Park organization. He will remain in Chicago's musical suburb until Labor Day, after which he will sail for Italy for a month's vacation.

Carreras Going to Europe

Among the early season's bookings for Maria Carreras, Italian pianist, are two re-engagements (consecutive seasons)—Keuka College and the Indianapolis Maennerchor—and a return engagement to Cincinnati, this time as soloist with the Cincinnati Orchestra.

Mme. Carreras will sail for Europe in February, where she has concerts in Scandinavia, Denmark, Germany and England. It has been eight years since she has been heard in these countries, and great interest has been manifested in her visit.

John Charles Thomas in Operatic Debut

(Special Cable to the Musical Courier)

BRUSSELS.—John Charles Thomas, American baritone, who was engaged for first roles at the Theater della Monnaie, made his debut here Saturday evening, August 1, in Massenet's *Herodiade*, winning instantaneous and pronounced success. P. R.

Althouse-Middleton First Australian Dates

From the Antipodes comes the newspaper announcements that Paul Althouse and Arthur Middleton made their first appearance on their return tour of Australia at the Town Hall, Sydney, on June 20, 23, 25, 27 and 30.

Engagements for Kathryn Meisle

Recent engagements closed by Calvin M. Franklin for his artist, Kathryn Meisle, include Syracuse, N. Y., which is a re-engagement, Utica, N. Y., Memphis and Chattanooga, Tenn.

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OPINIONS OF THE PRESS

Cecile de Horvath

Cecile de Horvath's tour of the South was a series of triumphs. On her return engagement in Fort Worth, Tex., she was again acclaimed "one of the foremost women pianists" and was honored with a reception following the concert. Among the most distinguished guests at this reception was Mrs. John F. Lyons. The next day she appeared at Kidd-Key College, Sherman, Tex., where she had tremendous success, after which concert she proceeded to Laurel, Miss. The Laurel Daily Leader, the next day, had the following to say:

"Laurel enjoyed a most beautiful concert last evening. The artist of the occasion was Cecile de Horvath, concert pianist of international reputation. She appeared before a very large and a most appreciative audience and was most enthusiastically greeted. It was regarded as a very rare and wonderful opportunity to hear an artist of such note. Mme. de Horvath's program reached the very

highest standard of excellence and fairly overwhelmed her audience. She was applauded so loudly that after each group she reappeared with an encore. Her playing is exquisite and brimful of feeling, her soft tones being particularly worthy of merit. In person, Mme. de Horvath is equally as delightful as she is at the piano, being exceedingly folksy, easy to know and the best of company. Numbers of friends had the opportunity of knowing her personally. She was given a very hearty and friendly welcome. She is altogether a very interesting and charming little person, besides being the great artist that she is."

Fred Patton

The following paragraphs appeared in the Cincinnati Enquirer of July 12, apropos of Fred Patton's return to sing with Orchestra there at the Golden Jubilee Concerts at the Zoological Gardens after his recent outstanding success at the Cincinnati May Festival:

"The cause of music is not being permitted to lag in Cincinnati this summer, and one of the most important weeks of the season of Golden Jubilee Concerts at the Zoo Gardens begins today, with Fred Patton, who made such a fine impression at the last May Festival, as soloist."

Before the May Festival, musical Cincinnati knew comparatively little about Fred Patton. After the festival everybody who heard him sing felt he was an old acquaintance, for Patton has that magnetic

personality that wins the listener before he has sung a note. The beauty of his voice and the finesse of his art solidify that feeling of friendship. So it is that Fred Patton in less than three months has become firmly established in Cincinnati and is regarded as an artist whom music lovers wish to hear often.

Mr. Patton was so well received at the Golden Jubilee Concerts that he was immediately reengaged for the week of August 9.

Maddalena Erbland

Recent comments on the appearance of Maddalena Erbland in Rigoletto are as follows:

"Maddalena Erbland was a pretty, graceful and charming Gilda. . . . She has a voice of greatest clarity and smoothness, with wide range and fine sure tones."—Reading (Pa.) Morning Call, April 23.

Maddalena Erbland was a brilliant and beautiful Gilda, the glories of her rich soprano voice being displayed to the utmost in the Caro Nome and in the quartet.—Reading (Pa.) Times.

The Eagle is safe in stating that a more lovely Gilda never appeared in this city. Her rich, sweet voice made this opera dearer to those who have

heard it before, bringing out all the beauty in her portrayal of her difficult part. . . . Her high tones were most polished and by the middle of the second act she had a warm place in the ears of her audience. The duet, Love Is the Sun, with the duke, gave the audience the first inkling of her ability, and then came Dearest Name, which proved her to be an ideal Gilda.—Reading (Pa.) Eagle.

Maddalena Erbland proved a far better Gilda than the others I have seen. . . . Her singing in the duet with the Duke, Addio, speranza ed anima, was pleasing, and in her aria, Caro Nome, which followed, she evinced ability, intelligence and good technic, and sang this famous Rigoletto number with an artistry that brought forth rapturous applause from the appreciative audience."—We have been informed by Mr. Sorrentino that Miss Erbland is very youthful, and we are justified, therefore, in predicting for this young singer a future that should prove rich in artistic realization.—Reading (Pa.) Tribune.

Heinz Unger

Said the Berliner Tageblatt recently regarding Heinz Unger, conductor:

"An achievement perfect within itself, such as one rarely meets with, even on the high ridges of our concert life, is the interpretation of Brahms' B major piano concerto, played with incomparable beauty by Artur Schnabel, accompanied in masterly fashion by Heinz Unger."

the point of view. Without doubt Il Trovatore has enjoyed the greatest popularity, since it is so many years older than Aida, which today is probably the most frequently performed and the best liked work of Verdi's. But from the standpoint of the musician there is no doubt at all that Falstaff and Otello are the two "best" operas of Verdi. The great man was an amazing genius, to be ranked along only with such giants as Mozart, Beethoven and Wagner. The fact that, through the accident of birth, he was led to confine himself almost entirely to the domain of operatic music and did little in that of absolute music has prevented him to a certain extent from being recognized at his true worth.

LA SCALA STATISTICS

"Will you be kind enough to inform me how late in the spring the opera is given at La Scala in Milan, and also if the MUSICAL COURIER publishes the repertory for the coming season?"

If you will look in the MUSICAL COURIER for July 2, you will find notes on the closing of La Scala on May 21, with statistics for the entire season. The MUSICAL COURIER will publish the repertory for the coming season as soon as it is announced, probably not before September next, at the earliest.

Dilling to Play in Ripon

Ripon, Wis., will hear Mildred Dilling, harpist, in concert next season on April 13, under the local direction of the Pickard Concert Bureau. Incidentally the artist will return in October to America from Europe, where she now is, and has been engaged again for a tour with the De Reszke Singers and Will Rogers, in addition to numerous individual concert engagements being booked for her by Haensel & Jones.

Sundelius for Tampa

Another engagement for Marie Sundelius, Metropolitan soprano, has just been signed for next season—Tampa, Fla., on February 26 when the artist will take part in an operatic performance of La Bohème with other stars of Metropolitan fame. En route to and returning from Tampa, the artist will fill various concert and recital engagements now in the course of negotiation.

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SUMMER MUSIC

"When we decided to come to New York for a short stay in the summer, we were sorry that we would miss all the good music for which the city is so celebrated. Much to our surprise we have found there is much going on musically, and we have been to concerts every day or evening, enjoying the wonderful hand concerts that are given so freely to the public. We have entirely neglected theaters, for the music has been so attractive. Is there always so much to be heard in what is usually an out-of-the-season period?"

New York is full of music all the year around. The out-of-doors concerts are very attractive during the heated months, and at some of them the music is of so high a character that musicians are attracted as well as the big crowd of listeners who only know they enjoy music, particularly if it is given in a big out-door auditorium. The amount of good music being given all over the country during the summer months is quite remarkable, including first class opera at Ravinia, with repertory and artists equal to those offered in the large opera houses in the winter. What a pleasure it is to know that music has developed so enormously during the past ten or more years so that we are quite independent of any other country!

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NEW YORK, June 19th, 1919

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623 West 50th Street,
New York City.*

DEAR SIRS—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,



THE AUTOPIANO COMPANY

629 West 50th Street

New York

MUSICAL COURIER

Weekly Review of THE World's Music



The New York String Quartet

LEFT TO RIGHT: LUDVIK SCHWAB, VIOLA; OTTOKAR CADEK, FIRST VIOLIN;
JAROSLAV SISKOVSKY, SECOND VIOLIN; BEDRICH VASKA, CELLO

